

# *The* PHONOGRAPH MONTHLY REVIEW

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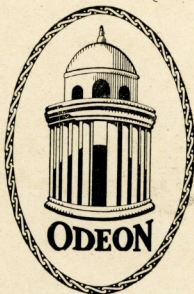
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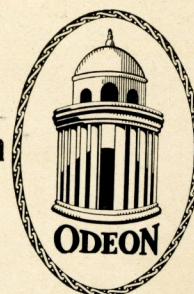
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# The PHONOGRAPH MONTHLY REVIEW

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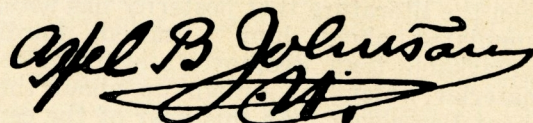
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## Editorial

This issue of THE PHONOGRAPH MONTHLY REVIEW presents a vivid and interesting cross-section of the vigorous growth that phonograph enthusiasm has attained today. The spread of the Phonograph Society Movement, the expanding recording policies of the manufacturing companies, the amateur and musical interest aroused—as illustrated particularly by extracts from our correspondence,—all go to prove that the phonograph and recorded music are playing larger and more important parts in the musical life of America than ever before.

To the contributors, correspondents, and advertisers appearing for the first time in these pages we extend our most cordial welcome. One type of contribution alone we are unable to accept, that is reviews of current recordings by amateurs and enthusiasts not connected with the Staff of the magazine. As stated before, the critical reviews of records are prepared by the Staff at the Studio, after careful study and discussion. Such reviews, written by experts and sanctioned by the magazine, must necessarily be the only ones to appear in these pages as "reviews." Notes and comments on recordings from contributors of course are gladly accepted, but cannot be published as authorized critical evaluations.



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# Beethoven's Symphonies: One Hundred Years After

By RICHARD G. APPEL

IT is but a little over a hundred years since Beethoven completed his final symphony. In the first quarter of the century which saw the successive appearance of the symphonies we know that they made a strong and vivid impression. Compare Beethoven with Bach who wrote a masterpiece each week, but no more was heard of it till a hundred years after his death.

We who live on the top of the world in the year 1927 are apt to think, if we think at all, what poor specimens those people of 1800 were who found fault with Beethoven. We are likely to take him for granted and are in danger of missing the joys of discovery.

Each music lover has the privilege of making new discoveries each time he hears a work of the master and he must never think that a single hearing has exhausted all the possibilities.

There is a tendency in modern life to value only the new or novel; as if what comes later in time must necessarily be superior. But it is unlikely that there will be a second Beethoven or a second Bible or a second Shakespeare. There are new developments but they are likely to be in a different line.

There are plenty of reasons why the critics of Beethoven's day did not altogether understand him. In the first place the performances were few and took place for the most part in private houses or palaces to which access was not always easy. Scores were not published often until years after; analyses were unknown; pianoforte arrangements were not available, so it can be seen the critics were at a disadvantage.

If some of the greatest musical geniuses like Weber, Spohr and even Wagner could not understand some details of these symphonies, certainly the rest of humanity need not feel embarrassed if Beethoven is not always as clear as the light.

As a matter of fact Beethoven made his own public and the critics and teachers have followed at a distance. We all remember the retort of the individual when someone reminded him of posterity, "What has posterity done for me?" That remark could not be put in the mouth of Beethoven who loved mankind although he found it hard to live with. He could never have foreseen the literature that posterity has actually accumulated about him. Indeed, hardly less remarkable than Beethoven's symphonies is the material which has grown up about them and about Beethoven. As this year of the centenary of his death will doubtless arouse great interest in all that pertains to him, a short account of the principal works on Beethoven and his symphonies will be given.

In Germany it is generally admitted that more books have been published about Luther than about any other individual. Next comes Richard Wagner. Throughout the world at large there is no question, at least in the field of music, that Beethoven has furnished material for more books than all other composers combined. One book, Rolland's "Beethoven," has an unusual record. In addition to the original French it had appeared by 1921 in seven other languages: English, German, Spanish, Danish, Polish, Swedish and Dutch.

The reason for this remarkable showing is not far to seek. Beethoven is, without doubt, the most universal musical genius. Supreme in all instrumental forms; symphony, sonata, and chamber music for all combinations, Beethoven derives additional fame from his choral music, his masses, opera and oratorio. Only in song has he been surpassed.

How his music has conquered the world is one of the most fascinating chapters in the history of civilization and not the least interesting to us is his hold on the English speaking people.

There is a disposition in some quarters to disparage critical work, as if the created work was sufficient in itself; as if the period which followed the creative period in literature or art was inferior. Is it not one great distinction between industry and art that one can produce an exact duplicate but the other can produce only one original? Is it not better to appreciate fully what we have, than to bemoan the lack of what we have not?

In honoring Beethoven or any other great human being we honor ourselves. We educate ourselves by learning to appreciate them, just as they educated themselves by studying their predecessors. Who said that the greatest genius is the most indebted man? Certain it is that most geniuses are the first to acknowledge it.

There are people in the world who like to keep certain experiences for themselves, who take pride in proclaiming that what they value is the only thing worth while. They delight in explaining things as supernatural. Fortunately there are others who, having had a wonderful experience, wish to communicate it to others, to explain it and analyze it.

In the great literature that has grown up about Beethoven we can indeed take pride. Not that all of it is of equal value or importance but that it represents a great educational effort.

It is not unnatural that the first books about Beethoven contained much legendary material. In spite of the fact that his father tried to make a



*wunderkind* of him and that Beethoven himself had a high sense of his own importance many details of his life were for a long time shrouded in mystery or confusion.

The earliest book on Beethoven is Wegeler and Ries, "Biographische Notizen über L. van Beethoven" which appeared in Coblenz in 1838. Dr. Wegeler was an old friend of Beethoven, as was Ries, but when they put together their recollections "with nothing to aid their memories or control their reminiscences but an old Court Calendar or two, they may well to some extent have confounded times and seasons in the vague and misty distances of so many years."

The next important book on Beethoven was that of Schindler, (Munster 1840) the intimate friend of the composer. It is of much biographical interest. It was probably Moscheles' translation of this work (London 1841) which fell into the hands of young Alexander Wheelock Thayer, while yet a student in Harvard College or working in the library of his *Alma Mater*, that prompted him to undertake a new biography which would bring the statements of Wegeler and Ries and Schindler into harmony.

Americans may take pride in the fact that what is universally acknowledged to be the standard authoritative biography of Beethoven is that of Alexander Thayer. The story of what turned out to be the life work of this young college graduate who went to Europe in 1849 and how he spent two years "in making researches in Bonn, Berlin, Prague, and Vienna, returning there again in 1854 still fired with the ambition to rid the life history of Beethoven of the defects which marred it, as told in the current books" is too long to tell here. Krehbiel tells it in his introduction to Thayer's "Life of Beethoven." It must suffice to say that it appeared in Germany in the German language in 1866, translated first by Deiters and later revised and completed by Riemann. In this form it was available for all Beethoven scholars and is acknowledged as the standard biography. Thayer carefully refrained from any critical remarks on the music. The Beethoven Association made this work available in English in the work revised and edited by H. G. Krehbiel and published in New York in 1921.

A series of articles by Shedlock in the Musical Times of 1892-4 popularized the work of Nottebohm who published the sketch books of Beethoven in which are noted the themes as they first occurred to him.

One of the most important studies in the appreciation of Beethoven was that of Sir George Grove in his Dictionary of Music and Musicians (London 1879 etc.). Grove gives credit to Thayer and also acknowledges his indebtedness to Ed. Dannreuther, who, although not born in America, received his early musical education here, and contributed an important article to Macmillan's Magazine on Beethoven.

Wagner's Essay on Beethoven was published in Indianapolis in 1872 and less than ten years

later Upton brought out a translation of Nohl's Life (Chicago 1881).

To show the steady growth of the Beethoven literature during the last twenty-five years the following titles are noted, preference being given to works easily accessible.

A brief list of works in English on Beethoven in the last 25 years:

1899—Crowest—a brief popular account.

1904—Hoffman—(translated by Upton.)

1904—Mason, Beethoven and His Forerunners. A splendid introduction.

1904—Hadow (In the Oxford History of Music). An admirable chapter on Beethoven.

1905—Beethoven's Letters (edited by Kerst and translated by Krehbiel). Interesting but not important in regard to music itself.

1905—Fischer—aims to show Beethoven's influence on Wagner.

1910—Tovey—(in Encyclopedia Britannica, 11th edition) a great Beethoven scholar writes the article on Beethoven; all of Tovey's articles in the Encyclopedia are of great value.

1913—d'Indy—a general survey by a French admirer.

1917—Rolland—one of a series on world heroes.

1920—Walker—a fine study of the works exclusively—no biography.

1925—Bekker—a modern synthesis of the man and his works.

Works devoted especially to the symphonies are those of Berlioz, Grove, and Evans. The latter two works with Upton's Standard Symphonies and Goepp's Symphonies have examples in musical notation which add to the value of their analyses. Studies of individual symphonies are too numerous to note here, but mention should be made of works by Surette, Spalding, and Scholes.

Of course the programme books of the various orchestras are invaluable, but they are not readily accessible to the general public. A popular Library of Musical Criticism based on the orchestra programme books would be invaluable. Scholes' Books of the Gramophone are valuable introductory works, with reference to recordings of special compositions.

The works by themselves make a wonderful impression, but it is foolish to go through life without getting the aid of the special works on Beethoven and musical form as it would be to go through life without making studies in science or literature.

But the work with the text books must go hand in hand with the music. Unless one knows the music, the remarks of the critic are meaningless. It is the particular blessing of the phonograph that something of the intimate and domestic atmosphere can be secured! Even under the most favorable conditions the performances in the concert hall are not frequent enough to ensure the proper familiarity with the compositions.

By the sheer power and appeal of his music Beethoven conquered the world. Not only did



he train up a new school of performers to meet his requirements but he is responsible for the whole body of educational literature which we have described. He has become one of the great educative forces of mankind.

In view of his importance in educating mankind up to his level it is believed that a brief outline of his own musical education will be helpful. While we do not have to go through his struggles to enjoy his product, a knowledge of his background does help, and I mean musical background, not romantic or biographical, of which there is a plenty.

In the enjoyment of music there are various factors to be considered. In the first place musical works make an impression as pure sound. And it were a pity if music ever got away from this elementary but vital power. The glamour of public performances exerts a powerful sway on the strongest of us. Certainly, merely as a social habit, the attending of concerts may be vigorously commended as over against tendencies to isolation or less inspiring forms of recreation. Undoubtedly many persons are interested in the work as a product of a powerful or mysterious personality. Many tarry with details of execution when they might be concentrating on the beauties of form or texture. Indeed for many performers and listeners all works of art seem to exist only to allow virtuosos to show themselves off. In our own day we must take good care that art does not become simply an excuse for advertising some favorite commercial product.

How Beethoven strove against insincerity!

There is a tendency always for get-rich-quick methods in music too. To expect to have the secret revealed in one lesson. Just as it is undesirable for children to skip classes in school, so the listener should seek gradual and perpetual enlightenment. It is important to grow into Beethoven and keep on growing. Neither to expect to grasp him at first sight or to comprehend all at once.

As a means to getting a better insight and enjoyment, follow the main steps in Beethoven's own musical development and try to concentrate on the musical rather than on biographical or literary matters.

Music indeed hath charms to sooth the savage breast, but that is savage music. It is as ridiculous to take the Sultan of Zulu or the Shah of Persia and expect him to enjoy a complete symphony as it would be to expect an occidental to understand oriental art at first sight.

There is too much disposition to condemn art that does not make an immediate appeal. The more complex art grows up in response to a need for an art that will absorb the powers of the beholder or listener for a longer length of time. The periods or sections that constitute a symphony taken by themselves are not harder to comprehend than a single folk song, but it is their swift succession that bewilders the listener who cannot take it all in at once.

There is no disgrace in not understanding or enjoying symphonic music, the real disgrace is in

decrying it as a legitimate product of the human imagination.

Just as the phonograph industry has been trying to lengthen the capacity of a record, so composers have sought to provide pieces that were not merely a scrappy succession of tunes but that were logically made and which a mind musically trained might profitably spend some time on. There is plenty of short-winded music in the world for all possible occasions and there need be no quarrel because some people can concentrate their musical attention longer than others.

But it is as unreasonable to force large symphonic forms on minds ill-adapted for them as for those minds to question its legitimacy. Tolstoi's revolt against art was a source of deep trouble to Rolland, his disciple. But, did not the symphony in Beethoven's day and *milieu* meet the requirements which Tolstoi set up as desirable in Tolstoi's own generation and locality? That the conditions under which the Beethoven's music involved did not find a parallel in Tolstoi's life is not sufficient to condemn it!

Some people think Beethoven is altogether responsible for his great music. It does not detract from him to say that his music is what it is, because of the teaching he received and from other influence of his time. True his symphonies stand out as a "Great nine-pointed peak from the mountain range of Beethoven's works" but all mountains have their foot-hills. Just as Beethoven in composing went through a process of education so his listeners must. It may be conscious or unconscious.

As was natural his father was his first teacher and his first instruction—not pursued without tears—was concerned with violin and keyboard. Later followed instruction on the organ—he actually held a position as organist—and he came under the influence of Neefe. So much of his education was of course self-education that it has been customary to minimize all the outside influences. It is important to know that he did not invent the sonata or symphony or any of the great forms he utilized and that while it was not a question of simply filling up moulds already at hand, he confused the pieces he did and in the way he did greatly because those forms were fashionable in his day! It is a fact that he was understood in so far as he remained within the moulds and it was only in his expansion of them that he could not be followed by his contemporaries.

Now, Neefe was not simply an organist but he was a composer of distinction. Beethoven lived in a musical atmosphere and the influence of Neefe was important. Although Neefe had been a pupil of Carl Phillip Emanuel Bach the influence of the great Sebastian was still powerful enough for him to train the young Beethoven on the Preludes and Fugues of the Well Tempered Clavichord. But the forms of J. S. Bach are not the ones Beethoven followed. Very little of Bach was published and Beethoven probably did not



know much of Bach, senior. Among the musical works listed in the inventory after Beethoven's death the only work by Bach was "The Art of Fugue."

But the great son of Bach had composed some sonatas in the form which Beethoven was later to glorify and with these and sonatas of Haydn he early was initiated into the principles of sonata form. He was a great extemporizer and while this habit no doubt reacted on his composition it has been said that whereas he was audacious and impassioned in extemporizing, he was cautious and hesitating with the pen.

He began the practice of writing down his musical thoughts in a sketch book as a boy and maintained it to the last. It was characteristic of him that he worked on several things at the same time and was always planning ahead. Even in his death bed he spoke of his tenth symphony. This shows that to him at least there was nothing mystical in the number nine. It is true that

Wagner thought the "Ninth" was only one in a sequence which was to be added to by Schubert, Schumann, Brahms and others.

If Beethoven derives from C.P.E. Bach rather than J. S. Bach it is important to see just what C.P.E. Bach's title to fame is. His father wrote in all forms of his time but the characteristic forms which he used, apart from the vocal and fugal or imitative styles, in which he excelled, were the two-part or binary forms. The chief characteristic of this form, which is used even today in many pieces is that there is one theme just as in the fugue, and that theme is announced in one key and returns home to the original key. Now this type was just as conventional for Bach, Corelli, Scarlatti, and Handel as the heroic couplet was to Pope or Dryden.

*This is the first of a series of three or four articles on Beethoven and his works. Mr. Appel's next article will appear in the March issue of this magazine.*

## My Musical Life

By NATHANIEL SHILKRET

Manager and Musical Director, U.S.F. Department, Victor Talking Machine Co.

*Editor's Note: Below Mr. Shilkret resumes his personal narrative with a third instalment. Although his phonograph, radio, and concert activities keep him busy practically continuously, the consideration (for which he is famous) toward his many friends who are awaiting the continuation of his life story has led him to make unusual exertions in order not to disappoint his readers. We happen to know that this instalment was written between a Saturday night and Sunday morning, beginning at midnight after a radio concert at the end of one of his always strenuous weeks. To us this action is merely another in the long series of those in which Mr. Shilkret has utterly ignored his own welfare in order not to fail his friends.*

*The readers of his articles and the admirers of his recordings and concerts have sent so many letters to Mr. Shilkret, both through this publication and to the Victor Laboratories in New York, requesting him for his autographed photograph, that it has been utterly impossible for him to acknowledge these letters. In order to comply with the desire of his admirers, he has asked us to assist him in responding to these requests. As usual, he attempts nothing in half-hearted fashion, and for the convenience of his friends he is placing a number of autographed photographs at our disposal which will be mailed free of any charge to any one writing in to the Editorial Department, PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass., and requesting one.*

*Mr. Shilkret has also asked us to convey his most appreciative thanks to all who have written in commending his "Musical Life" and his records and concerts. He only regrets that his many duties prevent him from answering each letter and personally expressing his heartfelt appreciation.*

**I**MPRESSIONS do not always depend upon the important events in one's life, it is the small incidents that stamp themselves forcibly on one's brain and go a long way in shaping our ideas.

Returning to the time when I first began the study of music with the early lessons my father gave me on the clarinet, I distinctly recall many

impressions connected with the very beginning of my "musical life." After school—or I should say kindergarten, since I was a little over five years old at the time—my father and I would sit side by side and practice for hours. My thoughts were preoccupied perhaps with the boisterous and joyful cries of my friends playing in the street; sometimes I fell asleep. But Father took care of my roving or dormant states of mind by an occasional not-too-gentle reminder. I got along pretty well and in fact even developed a liking for my work.

Piano, however, was the instrument I liked most and I started to play by watching my older brother at his lessons. Teachers and musicians at that time were temperamental to the extent of a habit and one day when my brother displeased the teacher, he dismissed him, then turned to me and asked, "Do you play piano?" This led to my taking my brother's place for a few weeks until Father found out—you may be sure that my brother, like all boys, was only too glad to play truant.

Another impression that I have never forgotten was that of my first overture played with an orchestra. I have spoken of this I believe in one of my previous articles. I was about seven years old when I joined a boys' symphony orchestra and played the "Raymond" Overture for the first time. No other number since then has ever taken such full possession of me as that first performance. I put enough soul and enthusiasm into that work to make up for a whole symphony orchestra of mature musicians, playing Beethoven's "Ninth." As I look back I can see the seventy



boys playing the lighter classics with shining eyes and exalted faces, and it still gives one a feeling of courage and pride in music.

My first experience with a real symphony orchestra is equally unforgettable. I was about fourteen then and the Russian Symphony Orchestra needed clarinet players. I brought my instruments for a trial and played for Modest Altschuler, the conductor. He was a musician of great sensitiveness and believed that tone quality was paramount in a player. His quick acknowledgement and immediate engagement of my services surprised and naturally delighted me. As a partner, another young clarinet player about six years older than myself was engaged and Mr. Altschuler used to work hours with us in private rehearsal. Every number was a revelation to me. At that time very little Russian music was played and this orchestra was the first to perform it, oftentimes the music being in manuscript form.

Some of the most important Russian music was introduced into America by this orchestra which gave the first American performances of many of the works of Scriabin, Rachmaninoff, Glazounow, Rimsky-Korsakow, etc. Some of the guest conductors and soloists with the Russian Symphony at that time were Safanov, Sibelius, Scriabin, Elman, Heifetz, Lhevinne, and others equally famous.

After a period with the New York Symphony and the Barrere Ensemble, I joined the New York Philharmonic Orchestra, playing under Safanov and Gustav Mahler. A peculiar incident happened under the former conductor. One of the players near me—a clarinetist—had a habit of changing his reed very often. (The reed, as no doubt most of my readers know, is the little piece of cane which vibrates and makes the tone possible in the instrument. It is flat and very thin on top and many players are fussy about its quality.) We were about in the middle of *Thus Spake Zarathustra*, by Richard Strauss. Safanov, who was conducting, was a man of dynamic temperament and you can imagine the excitement when I tell you what happened.

In changing the reed, the clarinetist knocked over the stand of the two bassoon players with his instrument. The latter stand in falling knocked over the first horn player's music and in trying to be helpful my partner and I threw over the oboe and flute parts! Tears of rage or despair ran down Safanov's face and since he conducted without a stick, he rubbed his eyes with his hands, pulled his hair, but could not utter a word. I can still see his facial expression at the end of the symphonic poem as he rushed off the stage and ran up to his room. To make the whole matter as unfortunate as possible, it was his first concert with the Philharmonic Society. But the audience and critics never mentioned it the next day. Probably the critics saw the comi-tragedy and thought it best to be kind. We will draw the curtain on what Safanov said to the orchestra off-stage.

Accidents and humor sometimes have peculiar results. I well remember one trick played by a practical joker on the double-bassoon. The double-bassoon is a very large instrument dividing in sections which can be taken apart. The joker removed the lower part of the instrument, carefully placing it on the other side of the orchestra. On account of the double-bassoon's great size the absence of the lower part was not noticed by the player.

To make the joke complete, the play for which the orchestra was accompanying started without an overture, but with a bassoon solo, a cue which the actor on the stage needed to start his part. The curtain went up according to the lights and the startled singer looked at us with staring eyes and wide-open mouth while the poor bassoon player blew and blew until he frothed at the mouth. The conductor stamped. A silence, then down went the curtain. We who knew what had happened simply roared. And the funny part of it was that the trouble was not discovered until after the first act and in the meantime one of the other bassoon players substituted for the missing part. What happened afterward to the practical joker can be imagined.

Another heart-breaking incident occurred in the recording room. I cannot mention the name, but the artist was a great tenor who had been trying to make a satisfactory record of a very difficult aria for almost four hours. At every trial either his voice was in bad shape, the orchestra made mistakes, or the operators did something wrong. It was just one of those horrid sticky days when everything goes contrary. We had made a number of records of this selection, but not one of them was satisfactory to us. At last we made up our minds to try just once more!

This time it was a masterpiece—with our fingers crossed he reached the last high note with everything perfect. At last we were finishing the record, accomplishing in four minutes what we had been trying to do for four hours, when a voice from a friend of the tenor in the back of the room, yelled *Bravo!* as loud as possible. His shout of congratulation was impressed on the last revolutions of the revolving wax and the record was ruined! Again it is kindest for me to ring the curtain without further details of what followed.

(To be Continued)

¶ The completion of "PETER ILICH TCHAIKOWSKY'S BIOGRAPHY AND RECORDED WORKS" by Dr. K. E. Britzius will appear in the next issue.



Before buying any musical instrument  
or radio • • hear the

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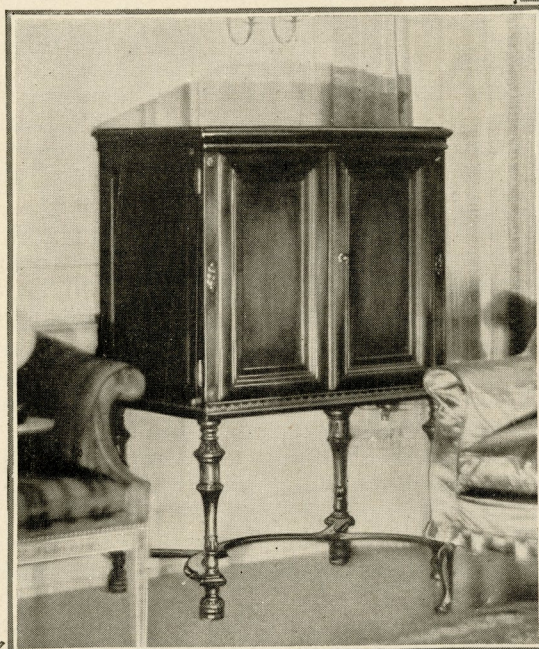
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So overwhelmingly beyond anything the world has known is the music of the Brunswick Panatrope that the first demonstration of this instrument in New York City was the news of the day in the papers the following morning. Critics and laymen agreed that here was by all odds the most remarkable reproducing musical instrument they had ever heard.

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The Brunswick Panatrope & Radiola, Model 48-C. Equipped with either 6- or 8-tube Radiola Super-heterodyne. Finished in walnut. Prices range from \$350 to \$1250 (slightly higher west of Rockies).

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# The Chicago Symphony Orchestra

*Exclusive Victor Artists*

Founded by Theodore Thomas in 1891

THE Chicago Symphony Orchestra has one of the most interesting and outstanding records of any American musical organization. In 1891, Theodore Thomas founded it with the support of a number of public-spirited Chicagoans. It remained under his direction until his death in 1905, when the conductorship was given to his assistant, Frederick Stock, who has remained as conductor since that time. Its official title has undergone several changes: first known as the Chicago Orchestra, it later bore the name of its founder, and is now called the Chicago Symphony Orchestra, founded by Theodore Thomas, thus giving due honor both to the city and the individual who established and maintained it.

Theodore Thomas first became known in Chicago through his visiting concerts with his own orchestra from New York. His first concert was given there in 1869 when Chicago was smaller in population than Cincinnati and St. Louis. When Thomas' enterprises in New York met with considerable difficulties, fifty-two guarantors were enlisted from the citizens of Chicago, an Orchestral Association was organized, and Mr. Thomas was engaged as Director. At first, financial troubles threatened to swamp the new orchestra, but public subscriptions enabled the work to be carried on. The Chicago Orchestra is unique in that it has been financed largely by the citizens, contributing comparatively small amounts, rather than by one or a few rich men.

In 1904 popular subscriptions from about 8,500 contributors enabled the Orchestra to build its own home, Orchestral Hall, now one of the centers of the musical life of the city.

The governing body of the Chicago Symphony Orchestra is the Orchestral Association, consisting of forty members appointed for life. Membership is regarded as an honorable distinction, and the community pride in the orchestra and its directors is very strong.

Like most of the other large symphony orchestras, the Chicago Symphony has established an old age pension fund for the benefit of its members. This pension fund is maintained entirely by contributions and no assessment is made upon the players, a most creditable arrangement and one which strongly bears out the pride which Chicagoans feel toward the organization and all its members.

The list of concerts given during the season in Chicago and nearby cities is an imposing one. Twenty-eight successive Friday afternoon and twenty-eight successive Saturday evening concerts are given at Orchestral Hall in the regular series, the longest continued season of symphony concerts in America. Twelve Tuesday afternoon

concerts (to accommodate people unable to obtain seats for the other series) and eight concerts at the University of Chicago are also given. Then there are two identical series of six concerts each for children, illustrated by stereopticon slides and explanatory remarks by Dr. Stock. Sixteen popular concerts are given, established in 1914, drawing upon factory and mill workers for their audiences. Tickets are obtained at a nominal price through Settlement Houses, Welfare Departments of industrial plants, factories, etc.

Outside of Chicago ten symphony and two children's concerts are given in Milwaukee and two symphony and one children's concerts in Aurora, Ill.

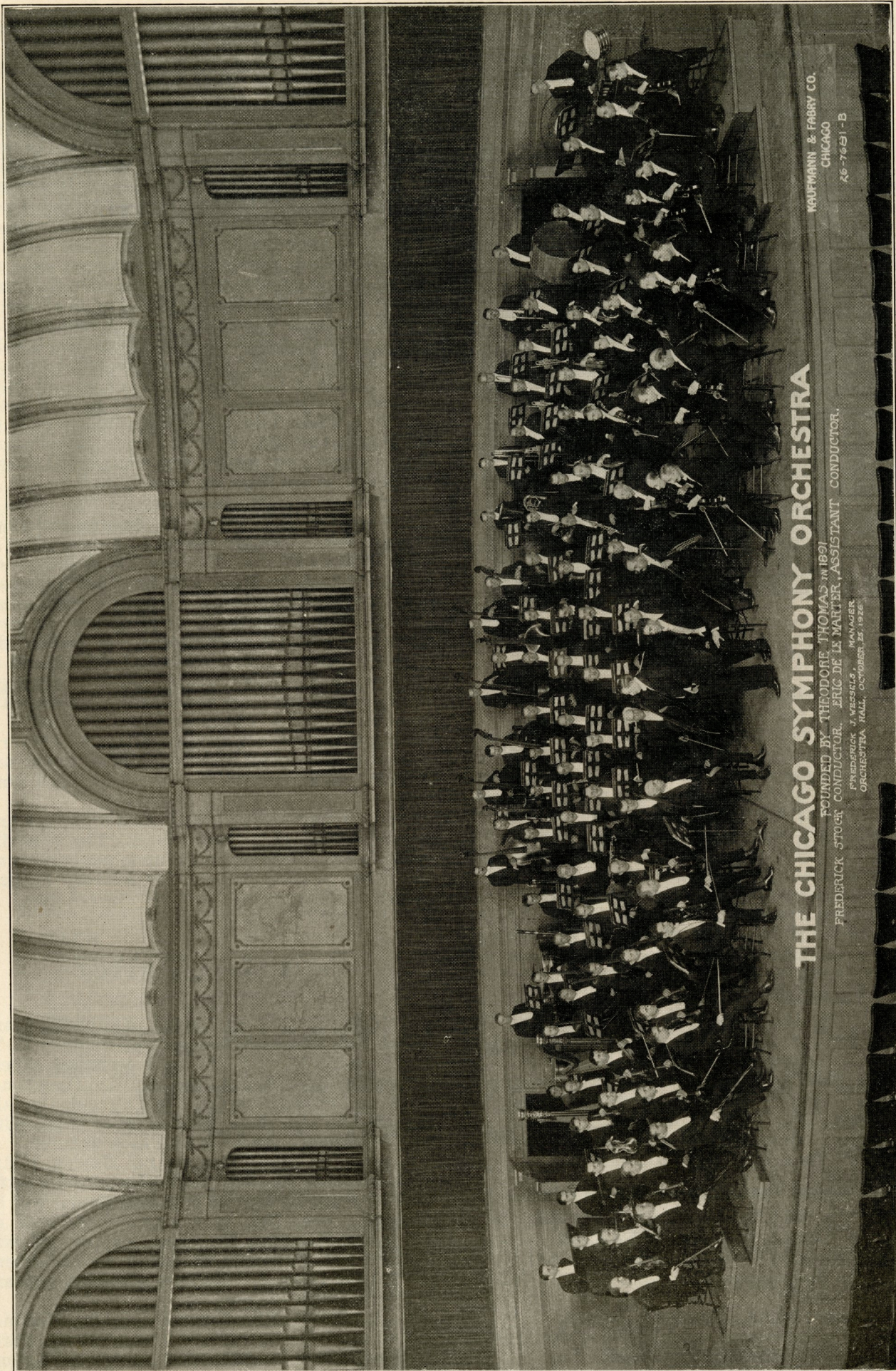
The Orchestral Association is also prominent in the work of the Civic Orchestra of Chicago, donating the use of the hall for concerts and rehearsals, the use of the library, and also the services of its conductor and assistant conductor. Many players in Middle Western symphony orchestras have been recruited from the ranks of this valuable training school.

The present conductor, Doctor Frederick Stock, was born in Julich, Germany, November 11, 1872, and studied music under his father, a bandmaster, and later the violin at the Cologne Conservatory and composition, theory, etc., with Humperdinck, Zoellner, Jensen, and Woellner. He came to America in 1895 to become a member of the Chicago Orchestra and within four years was made assistant conductor. On the death of Theodore Thomas in 1905, the Orchestral Association considered all the noted conductors of Europe to fill his place, but finally wisely gave the honor to Stock, whose ability had been so well proved to them. He has held the post continuously since that time, with the exception of a short while in 1918 while he was awaiting the completion of his American Citizenship. The esteem which his abilities and pleasing personality have won for him in Chicago, and all over the country, is of the very highest and most sincere type.

Doctor Stock is also a composer of distinction and numbers among his compositions two symphonies, overtures to "Life's Springtide," "To a Romantic Comedy," and "Nature," Symphonic Variations, Symphonic Sketches, a Symphonic Waltz, tone-poem "Life" in memory of Theodore Thomas, a violin concerto (performed by Zimbalist), festival marches and hymns, and many chamber and small works. His orchestral arrangements, particularly his re-orchestration of Schumann's Third (Rhenish) Symphony are well known and admired.

Dr. Stock's programs well illustrate his far-ranging musicianship. The full standard repertoire is included, but modern and native works





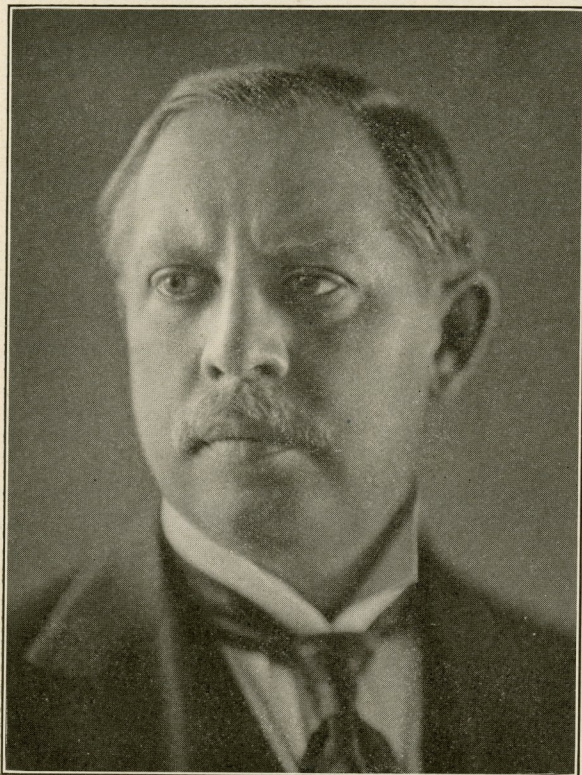
## THE CHICAGO SYMPHONY ORCHESTRA

FOUNDED BY THEODORE THOMAS IN 1891  
FREDERICK STOCK CONDUCTOR, ERIC DE LA MARGER, ASSISTANT CONDUCTOR.

FREDERICK J. VESSELS, MANAGER  
ORCHESTRA HALL, OCTOBER 22, 1925

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FREDERICK STOCK

*Conductor, Chicago Symphony Orchestra*

receive discerning attention. It would be hard to estimate too highly the results of his labors in Chicago where the orchestra has meant so much to the work of music appreciation and knowledge. Chicago is particularly noted for the number and enthusiasm of those interested in the phonograph and the best recorded music. Two phonograph societies are established there and are steadily growing and expanding. Almost unanimously the members will credit their interest in fine music to the concerts of Dr. Stock and the Chicago Symphony Orchestra. Not only in the city, but all over the Middle-West where ever the influence of the orchestra has spread, music lovers will tell the same story. Truly, a wonderful work has been accomplished.

The Chicago Symphony Orchestra and Dr. Stock are now exclusive Victor artists, but before speaking about their recent recordings, one should mention the recording of the Strauss Waltz, *Voices of Spring*, made some time ago for Columbia, No. 7023 M, and still kept in the catalogue. Other recordings were made at that time, but have since been discontinued.

The Victor recordings are as follows:

- 1152 *To a Wild Rose and To a Water Lily* (MacDowell, orchestrated by Stock).
- 6560 *Carneval Overture*, Op. 92 (Dvorak).
- 6576 *In Springtime, Overture*, Op. 36 (Goldmark).
- 6579 *Valse Triste* (Sibelius), *Serenade*, Op. 63 (Volkmann), and *Flight of the Bumble Bee* (Rimsky-Korsakow).

A remarkably well-chosen list of works, brilliantly performed and recorded, which all enthusiasts hope will be the first of many fine recordings. Dvorak's whirling *Carneval Overture* in particular, at the time of its issue the only recording of the work, is done with remarkable effectiveness. The Goldmark overture, *In Springtime*, is fully up to the standard set by the other; an excellent record for use in the building up of musical appreciation and taste. The Sibelius *Valse Triste* is without doubt the best existing record of this popular composition. On the other side is Rimsky-Korsakow's *Flight of the Bumble Bee*, a fantastic scherzino recently very popular in this country, and Volkmann's *Serenade*, Op. 63.

In addition to the above double-sided twelve-inch records is the double ten-inch one of MacDowell's most popular pieces, *To a Wild Rose* and *To a Water Lily*, exquisitely orchestrated by Dr. Stock, and played with simple delicacy and finish. Excellent pieces for educational work, of course, where they are already well known in less effective arrangements.

Phonograph enthusiasts are looking anxiously forward for future recordings and especially for those of large works. Brahms' *Third Symphony* has never been recorded and Dr. Stock's concert hall interpretation has aroused widespread praise: what could be more ideal than to have him record it? It would seem certain that the growth of music appreciation and the interest in recorded music today would justify the undertaking of this far from small task. Another unrecorded work for which Dr. Stock is famous is Schumann's *Rhenish Symphony* in his own reorchestrated version. Both of these works are serious omissions from the list of recorded symphonies.

Chicago may well be proud of its orchestra and conductor and their recordings. The splendid work that they have been doing is accomplishing the finest possible benefit for a truly musical America.

## British Chatter

PHONOGRAPH enthusiasts of experience are all familiar with the name of Captain H. T. Barnett, M. I. E. E., as a technical expert and writer upon subjects dealing with the phonograph and recorded music. In England, Captain Barnett has also done much pioneer work with the Gramophone Societies and as a lecturer.

Readers of THE PHONOGRAPH MONTHLY REVIEW, whether familiar with Captain Barnett's work or knowing of it by reputation only, will be pleased to hear that he has joined the staff of the publication as a Technical Expert and will contribute from month to month an instalment of "British Chatter," the first of which appears in the following pages.

As all readers of the Captain's booklet, "Gramophone Tips" (reviewed last month), are aware, the technical side of the phonograph is the one



that makes perhaps the greatest appeal to him. Problems like those of needle track alignment, needle angle, adaptors, mica vs. aluminum diaphragms for sound boxes, interior or exterior horns, etc., etc., have been the ones he has been working on for many years. Those new to the phonograph and who believe that winding one up, putting on a record, and (perhaps) changing the needle is "all there is to it" are going to get a lot of valuable information from Captain Barnett's articles as well as being kept informed about the latest phonographic developments in Great Britain and the Continent.

Knowing that many of our readers are but newly fledged phonograph enthusiasts and that many of them have had no opportunities for experimentation and the study of technical problems, we have suggested to the Captain that as he goes along he explains such terms as "needle track alignment" etc., and makes everything as easy as possible for the beginner to understand. So no one need worry if he comes across some strange and mystifying term; it will be explained and defined later.

Such subjects as sound boxes, needles, care of the phonograph, care of records, types of recordings, types of instruments, storage of records, etc., of course will be included. Readers with special technical problems on which they wish advice are invited to send in their questions and suggestions to Captain Barnett, c/o Editorial

Department, 64 Hyde Park Avenue, Boston, Mass.

Englishmen living in this country and American enthusiasts who follow with interest the Gramophone Societies and gramophonic enthusiasm in Great Britain will also have the opportunity of being kept informed of the latest progress and developments there.

We are glad to welcome Captain Barnett to our pages and trust that our readers will gain as much enjoyment and information from his articles as those who have followed his work in England have gained. And we are also glad to open up the wider field of this country to him, that he may pass on to the many new phonograph enthusiasts here the benefits of his technical training and keen observation.

## BRITISH CHATTER

By H. T. BARNETT, M.I.E.E.

LONDON, January 1st, 1927.

On the invitation of the Editor it is with the greatest pleasure that I sit down at my desk to let my American cousins, both real and figurative, know how things are going at the moment on this side of the "Herring Pond." Cross-Atlantic communication and co-interest have effected great things for music lovers both in Europe and America; pressers from matrices made in

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*The Pianoforte Sonatas.* By A. Forbes Milne, Music-master at Berkhamsted School.

The Sonatas chosen for analysis are: E flat (Op. 7); D major (Op. 28); D minor (Op. 31, No. 2); the Appassionata, and the Op. 109.

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OXFORD UNIVERSITY PRESS

AMERICAN BRANCH

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Music Department



each continent are shipped, so that fine classical records are available in great quantity in America and magnificent performances of America's incomparable dance music may be heard in European ball rooms; technically too the advantages have been mutual, for example:— Mr. Lenthall's work first and subsequently my own have resulted in the rapid adoption of aluminum (mechanically stiffened) for the diaphragms of sound-boxes in place of screaming mica, and the ever practical American's preference for the cabinet form of machine in place of the open horn has been completely, if tardily, followed over here. There yet remain many points in British practice concerning which Americans may wish for information and I hope to take them up from time to time and to go into each subject fully, at the same time hoping to see American characteristics of design in machines and their parts described and discussed in the columns of this most valuable magazine.

*The Panatrope.* For many years past the British Broadcasting Company and others have been playing gramophone records, for wave amplification and loud speaker reproduction, by means of an oscillatory magneto to whose armature the needle is attached and which when rocked in consonance with the wave form engraved on the records produces an undulatory current as true to the form of the music recorded as would be the sound emanating from the best possible soundbox. The oscillatory magneto has already been made in several forms and it might be made in thousands of others and yet every one be fully efficient for its purpose in view, because the current required for the primary impulse of a compound valve system is so exceedingly small. The combination necessary for playing gramophone records electrically being merely the needle-carrying magneto, the valve amplification set, and the loud speaker, everything was ready for the reception with open arms of some loud speaker that would show more tone than an ordinary gramophone, for of course no one would use such a complicated combination for the production of a tone volume that a simple and inexpensive gramophone could give. The advent in America of the Rice-Kellogg loud speaker with its enormous tone volume and wonderfully compact formation at once opened up the way for the production of an electrical super-gramophone and the enterprising Brunswick Company at once seized their opportunity and put upon the market the three necessary constituents comprised in one case, and called it the "Panatrope." This machine has now been manufactured and marketed in Britain by British Brunswick, Ltd., and everyone who has heard the machine, rough as the reproduction is, must be thankful to America for giving the first ball room gramophone with a tone comparable in volume to an actual band. Now, then, the big-noise phonograph has clearly come to stay. I hope other makers will bring out somewhat similar sets; it is easy enough to make the impulse provided,— a mere Bell telephone with a stylus bar fitted to it would do for the purpose quite well, and for

the loud speaker instead of using one stentorian diaphragm, it would in my opinion be ever so much better to pack a dozen cone speakers closely in a cabinet with a silk front to it.

*Electrical Recording.* America is well to the fore in this respect. The *most brilliant* piano-forte record in the world is the Chopin Sonata played by Percy Grainger and recorded by Columbia. The most perfect reproduction of piano-forte tone in the world is the Brunswick record of Liszt's "Liebestraume." The best band recording I have yet heard is "Officer of the Day March," recorded by Victor, I believe. In other branches of music so far as the records I at present have are concerned (apart from dance records in which all the world knows that America leads) it would appear that Britain leads. I instance the Columbia recordings of Layton and Johnson, of the Singing Sophomores, of the Schneevoigt Orchestra and of Squire's Octet, and I would also mention the H. M. V. (Victor) recordings of Wagnerian Orchestral music (example, "Fire Music") and the Casals' trio record of Schubert's Trio in B flat and the Grand Organ record, "Pièce Heroique." I suppose all these perfect records are obtainable in America, that is why I mention them.

*Fine Steel Needles.* Talking about the "Panatrope" and the "Fire Music" reminds me to say something about a kind of reproducing stylus which we have here and which I believe is not obtainable in America. Used even under ideal reproducing conditions ordinary steel needles, needles that fit directly into the stylus bar socket, give at the best a comparatively rough reproduction and soon damage the record, but the two examples of fine steel needles (so fine that they can only be used when put into an adaptor or grip that fits into the socket in place of the ordinary needle) not only give a much more perfect reproduction *with just as much tone* but in addition they do not wear the record away but they *burnish* and improve it in use. I always use these needles myself, one is the "Euphonic" made by the Murdoch Trading Company of 59 Clerkenwell Road, London, E. C., for use at 50° needle angle and the other is the "Sympathetic" made for use at 60° needle angle by Edison-Bell, Ltd., of Gengall Road, London, S. E. 15. A trained ear can detect at once, even on an ordinary gramophone, the immense improvement in detail that the fine needle gives, but if one puts the "Fire Music" record on the "Panatrope" the enormous magnification of tone will make the difference in reproduction between the two kinds of steel needle apparent even to the tyro.

*Duophone Unbreakable Records.* A new departure in record making has just been taken in this country by the Duophone Company Ltd. of 18 Savile Row, London, W. I. The body of the record is a thick cardboard disc covered with a varnish apparently comprising cellulose and shellac and on the surface of which the pressers are forced. The record is sold at a low price so that presumably if the surface is a little rough and if it does cut through in time there are not likely to be many complaints in view of the fact that the



catalogue favors dance numbers and other popular things of an ephemeral nature.

*"The Gramophone."* The Christmas number of this magazine has produced a great stir; with its exquisite portrait, in oil print, of Beethoven it is a positive bomb-shell thrown into the musical world.

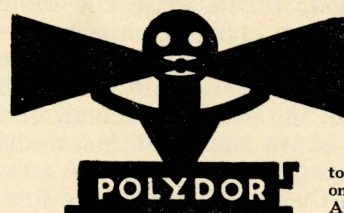
*"Musical Opinion."* I have just been asked to contribute to this, the principal musical monthly for professional, trade, and amateur readers. I understand it has many subscribers on the Western side of the water who are particularly interested in the Grand Organ literature so strong a feature of its pages.

*The Viva-Tonal.* I am delighted this machine is as great a success in America as it is in this country; in price it is a machine for the masses and yet there are so many good points about it: the tone arm has no swivel joint to rattle and blast; the soundbox diaphragm is aluminum; the soundbox may be turned from 60° to 50° needle angle if desired; the basis of the scale is of full value; the needle track alignment is as correct as it can be with the length of the tone arm available.

*Correspondence.* Although my hard work is done in London I live by the sea shore at 123 High Street, Old Portsmouth, and at that address I shall be delighted to receive letters from readers who may wish to suggest any particular line toward which my talks should be directed.

*Hands and Ears Across the Sea!*

*A Happy New Year!*



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# From Jazz to Symphony

## *Self-Education in Music by Means of the Phonograph*

By MOSES SMITH

I HAVE dealt with the tones that make up the scale, and have mentioned a few fundamental relations. I hope the reader survived the discussion. The reason why I devoted so much space to the tonic, dominant, and subdominant—the first, fifth, and fourth tones, respectively, of the scale—will soon be apparent.

Harmony deals with chords. A chord is a group of three or more tones, played or sung, as a rule, simultaneously, and distributed at intervals of thirds. A third is the interval between, say, the first and third tones of the scale, or between the second and fourth, or third and fifth, and so on. A triad is a chord of three tones, and the simplest and most fundamental triad is that one which has the tonic as its lowest note. In this tonic triad, as it is called, the second note

of the triad will be the third note of the scale, and the third note of the triad will be the fifth note of the scale. The tonic triad is very important because it produces the feeling of rest, since its "bottom" is the key-note, which, as I have previously explained, is the note of rest. In practically all music written up to the beginning of the twentieth century, and even in much contemporary music, whatever be the harmonic vagaries in which the composer indulges during the course of a composition, the piece will end with the tonic triad, in order that the listener may get the "back home" feeling.

The seven notes of the scale are within the compass of what is known as an "octave." Thus, from C to the next C, either above or below it, is an octave; from D to D is an octave, and so



on. The dominant triad, which, after the tonic triad, is the most important chord in music, consists of the fifth, seventh, and second tones of the scale. This second tone of the scale, you will note, is an octave above the original second, and an interval of a third above the seventh tone of the scale. The other primary triad is the subdominant, consisting of the fourth, sixth, and first tones of the scale. Here, again, the first tone is an octave above the original tonic.

In actual practise the triads consist generally of more than three notes. The other notes are got by "doubling" one or more of the original three; that is, the fourth note, for example, is an octave above one of the other three. In orchestral works, some of the "voices," as they are called, are even doubled and trebled. Moreover, in the middle of a composition, the lowest note of the chord need not necessarily be the note from which the triad takes its name. But at the end, for the reason already stated, the tonic is almost invariably at the bottom.

The reader should listen, from now on, very carefully to the music he hears on the phonograph in order that he may pick out these three all-important chords. By learning to recognize them in their various forms he will begin to enjoy music as a trained musician enjoys it—with a perception of the beauties that harmony may bring to a composition. Many simple melodies, particularly those of the ballad type, may be harmonized merely by means of the three elementary triads. A beautiful example of such harmony in a more ambitious work is in the middle section of a Chopin Nocturne in G minor. (Not recorded so far as I am aware). This section of the Nocturne is in E flat major, and most of the first two phrases are harmonized by the three fundamental triads in their "root" position, that is in a position which has the originally lowest note of the triad actually at the bottom. The Chopin Ballade in F major also opens up with a lovely theme harmonized mostly in this way. A more familiar example is the Tchaikowsky "1812" Overture (Brunswick, Columbia, Victor), in which, before the end, the whole orchestra, chimes and all, burst out into a gigantic hymn with simple harmonic texture. This hymn has already been heard earlier, and owes its appeal largely to the fact of its harmonic simplicity.

But this simplicity is, after all, merely relative. The trained listener would tire of music entirely made up of such elementary harmony, and the history of music for the last five hundred years has been the successive attempts (successive and successful, I should have said) to enlarge the harmonic vocabulary, to make available, in other words, new and interesting chords and combinations. In recent years the innovators, have, in the mind of a musical conservative, run riot. They seem to obey no laws whatever; and so the music of Stravinsky and Prokofieff, among the Russians, of the Parisian "Six" group of composers, and even the earlier Debussy, makes very unpleasant musical entertainment for such a person. The unprejudiced music-lover, however,

need pass no such judgments, it seems to me. He may enjoy frankly music that he likes; and music that he cannot understand he should give the benefit of further hearing. The saying, "Time will tell," is almost nowhere else more applicable than in the cast of musical radicalism.

A good deal more might be said and written on this subject, but it is unnecessary here. The main point which I wish to impress upon the reader is that, after he has familiarized himself with the primary harmony discussed above, he should begin listening for other chords, trying to analyze their makeup. It is a fascinating study, even if one has no technical knowledge, and it enhances very much the enjoyment one receives from the performance of a worth while piece of music.

A very important function which the three elementary triads serve is that they give one, even more than the melody, the feeling for key. No matter how a melody starts out, the composer can, by means of what are called "cadences," let us know what is the key in which the piece is written. A cadence is simply a succession of chords, used not merely for localizing the key, but also to denote points of repose. Of course, the most necessary place for repose is at the end, and so a musical composition generally closes with a "perfect" cadence, with a tonic triad in the original key for the last chord. Modulation from one key into another during the course of the piece, say from the tonic to the dominant, is accomplished most often by means of a cadence ending on the dominant triad. This dominant triad sounds exactly like the tonic triad except that it is higher, and so we get a feeling of a new key. The same procedure can be carried out with the subdominant triad, which, again, sounds just like the tonic and dominant triads, except in pitch.

I have now discussed rhythm, melody, and harmony—perhaps at greater length than my readers wish. These things are the materials of music-making. But given them all, the creation of music does not come simply by chance. Some sort of technique of composition must be necessary. Very often you have said to yourself of an acquaintance, "What a wonderful character for a novel!" Yet given characters, a novelist must have something else before he can write a novel. At least, though, he knows the *form* into which he is going to cast his creation. I have said nothing as yet of form. Many readers perhaps never realized that there is such a thing as form in music, and for that reason, if for no other, they have found it difficult to enjoy the masterpieces of the tonal art. By reason of its very vagueness music must have more form than the other arts. A dramatist need not be a master of form to be intelligible, though he would under such circumstances be a rather poor dramatist. But a composer, working with intrinsically unintelligible sounds, must be all the more master of outline.

Listening to the opening melody of Beethoven's Fifth Symphony (Columbia, Victor). Play it over five, ten times, stopping always as soon as you get to the twentieth measure (there is a



chord with its topmost note much higher in pitch than anything that has preceded.) What you have heard has been the first "theme" (which is another word for melody) of the movement. If you play nothing more of the movement it is not very likely that this melody will strike you as a very fascinating one. And, indeed, by itself it is not. Yet it is with such material as this that the composer has built up what many musicians consider the greatest symphonic masterpieces. How does he do it? The answer is, by form, by the technique of composition.

This technique, as I call it, consists of many things, but most important are a few well-known devices which are so often used that I shall discuss them. A knowledge of these devices is of the greatest help to the listener in intelligently appreciating a musical composition. Remembering, now, that a melody simply stated by itself has little effect, what is the best way of impressing it upon the listener? The very first answer that occurs, obviously, is repetition. It is a fundamental psychological fact that if you hear a theme or motive twice you are more likely to carry it away with you than if you hear it only once. And as a matter of history, the method of repetition probably came as the first answer. The music of primitive peoples, so far as we know it, consists of very rudimentary musical ideas endlessly repeated. This idea of simple repetition is so familiar to my readers that I shall dwell on it no longer.

But there is a slightly more complex device used by composers which in reality is but a form of repetition. This device is known as a "sequence." Instead of repeating a phrase literally, the phrase is transposed to a higher (or lower) degree of the scale, and then repeated in the new pitch. In most sequences the motive or phrase is generally heard three or four times. When it is carried beyond this number, the repetition tends to become monotonous, and defeats the very purpose the composer has in mind. An example of the use of sequence (which is often involved in building up a melody itself, as well as a larger form) is the Beethoven theme just quoted. The first four notes constitute the most important idea in the whole symphony. In order to strengthen the impression they make at the very outset, they are repeated one step down in the scale. An example of a sequence of three parts is in the Wagner Overture to "Tannhauser" (Columbia, Victor, Polydor). Count sixteen measures after the beginning—and in counting remember that there should be three counts for each measure, as the time is triple. At the end of the sixteenth measure there is a two-measure melodic figure which is immediately twice repeated higher in the scale. The resulting harmonies, suggesting change of key, make a ravishingly beautiful effect.

There remains another form which repetition takes, hinging on the fact that our music is written for several "voices." If one voice, or instrument in the orchestra sounds a theme and then another voice takes it up, repeating the theme,

the device is called "imitation." The advantage of imitation is that, while it accomplishes what repetition would do, it also adds variety. And this point is as good as any other for me to pause to point out the need for variety. All art that is worth anything has as its aim the creation of a unified impression. Now repetition alone in music, or "laying it on thick" in painting tends to monotony. Consequently the attention of the listener must be held by means similar to "comic relief" in drama. In other words, the mind demands contrasting material if the interest in the work is not to flag. And the principle of imitation is the first instance we have come to in which the need for variety is recognized. The best examples of imitation would naturally come out of the music of Bach and his contemporaries, who needed such a device in order to keep all the voices moving. The Bach Inventions are little pieces in which one voice states a theme, or subject, then goes on to another subject while a second voice takes up the first subject. Or sometimes the first voice pauses to allow the second to catch up with it, then immediately shoots ahead. A fugue is a similar form of music, more complicated than the invention, but utilizing constantly the principle of imitation. Of course if you do not understand what the composer is trying to do in a fugue, you are likely to talk of it as someone once defined it: "A fugue is a musical composition in which one voice comes in after another, and one person in the audience after another walks out!" When the imitation is strict, that is when one voice repeats literally what another has said, and continues the imitation throughout the piece, the piece is called a canon.

Unfortunately there is little Bach literature for the phonograph, and I hope to see the American companies recording more of the works of that master. But there is a splendid example of a canon in the last movement of the César Franck violin sonata (Victor, Columbia). The movement opens with the theme at once, the piano sounding first and the violin a measure later. Each instrument goes its merry way, but the construction is so beautiful that the dissonances enhance the effect rather than detract from it. Such music as this cannot be enjoyed in a dreamy state of mind. Constant attention is essential. But once you "get on" to the purpose of the composer, a team of oxen will not be able to drag you away from the music. Examples of less strict imitation are of course plentiful. In the average symphonic work the imitation will prevail for a few measures and then some other device will be used. The second theme of the first movement of Schubert's "Unfinished" Symphony is a lovely illustration. (The movement opens in the minor mode, and after about a minute's playing there is a long sustained tone, followed by a modulation to the major mode; then the second theme enters). Here the theme—one of the most beautiful ever penned—is repeated by different instruments of the orchestra at different pitch. While you are listening try to determine what are the instruments employed.



The reader now has some insight into how much a composer can do with a simple phrase. By allowing this phrase to expand, now repeating it, now imitating it in another voice, now using it in a different key, now changing it slightly in rhythmic or melodic contour—by using some or all of these means, he can suggest a much more imposing work than the phrase itself. One of the finest examples of how a short motive can germinate and grow is the first movement of the Beethoven Fifth Symphony already quoted. If you listen to the whole movement now, keeping your attention devoted to the short rhythmic figure of four notes that opens the symphony you will find it constantly recurring in many guises. Yet far from being monotonous, the movement is one of the most dramatic in symphonic literature.

But of course a composer need not limit himself to one motive or phrase or theme. If he did the result, except in rare cases, would still be far from satisfying. The next step in the development of form is the introduction of a second "character," to use a literary term. The function of this character is to offer variety. When there is a simple statement of two contrasting themes or parts, one following immediately on the other, the piece is said to be in binary or two-part form. Very common examples of such form are songs with choruses, a good many folk songs, and much of the shorter works of the eighteenth century composers. "Dixie," though rather irregular, is in two part form, the refrain being the second part. The same is true of "Yankee Doodle." In classical music an excellent illustration is the theme of the second movement of Beethoven's "Appassionata" Sonata (Polydor).

Although there are some beautiful melodies in

two-part form, this structure has its limitations, as symphonic composers discovered. Architecturally it has the disadvantage of not having desired symmetry and balance. What more natural than that having stated two contrasting sections the composer should bring the piece to a close with a third section, which should be practically a repetition of the first? The excellence of this procedure lies not only in the balance that is attained, but also in driving home the first section, which is the more important. This style of musical architecture is called ternary or three-part form. If we denoted the two sections of binary form by A-B, we could similarly denote the three-part form by A-B-A. In the latter case, the second A need not necessarily be an exact repetition of the first A, but the two should be so nearly alike that the resemblance could not be missed.

Simple and obvious as is the idea of three-part form it is probably the most important principle in all music. Essentially the three part form is used in many of the greatest masterpieces of music. It combines the two all-important principles of art-unity and variety. The variety is furnished by the second part, the unity is maintained and re-established by the third part. If in the middle of a mantelpiece you see a large candlestick, and a smaller one on one end, you instinctively demand that there be another small one on the other end of the mantelpiece. It is this deep-reaching desire for symmetry that is exemplified in music by the three part form. I shall leave for the next article a more detailed discussion of this form, with appropriate illustrations, of which there are hundreds.

*(To be Continued)*

## Musical Spain via Phonograph

By W. S. MARSH

*(Continued from the December Issue)*

### COMPOSED MUSIC

**B**UT if Spanish folk-music fails to appeal to you, you will surely find much that is attractive in the wealth of composed music which Spain has to offer you. It would not be strange, perhaps, that this latter music should meet with more appreciation from the Occidental as it is more like the music he is accustomed to hear—but with an inimitable something that differentiates it from the music of other countries.

Many of these composed songs have originated in the zarzuelas of the different composers. Next to the bull fight, the zarzuela is the Spaniard's greatest amusement. It is a combination of musical comedy, revue, and burlesque, usually in one act, which lasts about one hour. Three or four of these are given during an evening. The first zarzuela was presented in 1628, in the Palace of Zarzuela of Felipe IV (so called because it was

surrounded by zarzas—brambles); and for want of a better name, the performance was designated by the name of the Palace.

The music of the zarzuela is based on the national airs and dances of the region where it is given, or consists of original melodies that are so closely allied in thought and feeling that not infrequently they become to be considered among the folk-songs of that region. Whatever may be said of the cheapness and tawdriness of the zarzuela, it is undeniable that it has done much to preserve Spanish folk-lore, songs and dances, connecting the past with the present.

Let us consider briefly some of these zarzuelas, and their composers—among whom may be found the best known of Spain.

Manuel Fernández Caballero, a native of Murcia (1835-1906), did much to maintain the dignity of Spanish lyric art against detrimental influences and fashions. Some of his work was



accomplished during total blindness. The subject of one of his most popular zarzuelas, *Gigantes y Cabezudos* is the fiesta of the "Pilar Madonna." The legend of the Virgen del Pilar is rather interesting: The Apostle St. James found himself one evening, during his travels about Spain, with his disciples on the banks of the River Ebro, under the walls of Caesar Augustus (Sara Gusta—Saragossa), and while kneeling in prayer, the Virgin appeared before him, seated upon a pillar of jasper. She commanded the Apostle to build a chapel on that very spot, for the worship of the Virgin, promising that for the future Saragossa would be distinguished for unprecedented devotion; also that the pillar upon which she sat should remain to the end of the world as tangible evidence of her coming.

In the terrible struggle to defend the city against Napoleon, the "Pilar Madonna" proved to be a mighty bulwark. It was there that the "Maid of Saragossa," immortalized by Byron, battled side by side with her lover and, snatching the howitzer cord from his hand as he fell, manned the battery in his stead.

Today, in the Pilar Cathedral, Saragossa, is the image of the Virgin. There she stands on her jasper pillar, within a circle of marble columns, surmounted by a velvet canopy sprinkled with golden stars.

*Los Repatriados*, (1) from *Gigantes y Cabezudos*, is a number for tenor with chorus, with an interesting and varied melody of considerable beauty.

Another popular zarzuela by Caballero is *El Cabo Primero* (2).

Francisco Asenjo Barbieri (Madrid, 1823-1894) is another composer who did much to preserve in his music the rhythmic and melodic elements characteristic of the national folk-lore of the 18th Century, thus laying the foundation for a national school characteristically different from all others. The *Romanza* (3) from his zarzuela *Jugar con Fuego* demonstrates the charming quality of his music. He was the composer of 70 zarzuelas.

Federico Chueca (Madrid, 1848-1908) might perhaps be called the Spanish Irving Berlin, he was so prolific a composer of music which the people liked. He had little knowledge of the technical side of music, and usually collaborated with Joaquín Valverde, to whom, I suspect, is often given the credit belonging to Chueca. Despite this lack of knowledge, Chueca had great ability in inventing tunes; and it is said that nobody else ever got such results from a simple tonic and dominant system of harmony. His *Gran Via* went all over Europe and has, I believe, been given in New York. Of the *Jota de las Ratas* (4) from this zarzuela, in which the pickpockets outwit policemen in various ways, the philosopher Nietzsche remarked: "The people that has produced this music is beyond salvation." This number, and the *Tango de la Mene-gilda* (5), are two of the best in the score.

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About Rupert Chapí (Villena, 1851-1909) there is a great divergency of views, some placing little value on his work, others ranking him high among Spanish composers. His works, however, undoubtedly show talent, and should not be ignored. His *Puñao de Rosas* has had considerable popularity, the *March* (3) from this zarzuela even being in the repertory of some of our American bands.

The outstanding feature of the music of Amadeo Vives (Catalonia) is clearness of construction and melody. One would go far to find a more attractive song than the beautiful *Romanza* (4) from *Bohemios*, one of his zarzuelas. Vives, besides several other short operettas, also wrote *Maruxa*, a lyric comedy in three acts. From this, *El Golondrón* (5) is a number of decided originality, the voice at times having a sort of recitative, ending in a sudden rhetorical drop, and then picking up the melody again.

Vitoria, a Basque city, claims Emilio Serrano, who commenced to write zarzuelas when very young. In one of them was introduced the jovial and spirited *Alegría del Batallón* (6), with its martial swing. *Molinos de Viento* is a well-known zarzuela by this composer.

Gómez Rafael Calleja (Burgos, 1874—) a composer and theatrical conductor, has given us *Las Bribonas*. The *tientos* from this zarzuela has already been commented on. (7) Calleja collab-

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orated with Barrera in *Emigrantes*, in which occurs the appealing *Adios Granada* (1) very oriental in character, in which the singer bids farewell to his beloved Granada—Granada, the “fire opal pomegranate,” where stands the Alhambra, that wonderful example of Moorish art.

José Serrano (1873), a composer of light music, the best known of which is his *La Cancion del Olvido*. One of the more familiar numbers from this zarzuela is the *Cancion de Leonello* (2).

Joaquin Gaztambide (1822-1870) was a composer of longer musical comedies, among which may be mentioned *La Mensajera*, *El Juramento* (3), and *Los Madgyares* (4).

Of Tomás Bretón (Salamanca, 1850-1923), Mr. P. G. Morales says: “No Spanish musician has ever worked with more fervor for the establishment of Spanish opera, nor came so near to bringing it to a successful end. No lyric work has gone so deep into the Spanish heart as his one-act zarzuela, *La Verbena de la Paloma*, dealing with a typical aspect (picturesque and sentimental) of Madrid life.” Bretón’s *La Dolores* is also held in high esteem by musicians.

Cicente Lleo has given us *La Corte de Faraon*, in which occurs the tuneful Babilonia song (5). This is a composition that from the very introduction, claims the attention and holds it throughout. By an abrupt pause in the rhythm, a very striking effect is obtained.

Other composers who have contributed to the lighter music of Spain are Enrique Bru, Alberto Foglietti, Pablo Luna, Arturo Saco del Valle, and Manuel Nito.

There yet remains that quartet of great composers: Pedrell, Albeniz, Granados, and de Falla; and this monograph would be incomplete indeed without something more than a passing mention of these men.

I have already spoken of Felipe Pedrell, and quoted from some of his writings. He was a Catalan, born February 19, 1841, and died August 19, 1922; and, inspired by a vision of a Modern Spanish School, he worked incessantly for its realization by teaching, writing, and composing. His opera, *Los Pirineos*, created a sensation when produced in Barcelona. Its failure to survive in popularity is said to be due to its reflecting Italian and German influences to too great an extent. It is certain, however, that this opera was built up almost entirely on Spanish (Catalan) folk-tunes; and it hardly seems credible that foreign influences could, to any great extent, creep into the work of one who was so imbued with zeal for the advancement of Spanish music. I have been unable to find that any of Pedrell’s music has been recorded.

Isaac Albeniz (Girona, 1860-1909), pianist and composer, also belongs to the new Spanish school. He died, leaving his task unfinished; for his most representative works show the composer just reaching mature development. Albeniz is entitled

to greatness through a genius and personality strong enough to shine in spite of unmethodical training. Alfred Cortot, the pianist, has recorded the *malagueña* (1) and *seguidilla* (2) by Albeniz; and in the United States, many pianists have included his compositions in their repertoires.

Enrique Granados Campina (Lerida, 1876-1916), composer, and among the greatest piano virtuosi of any country, went down at sea on the “Sussex,” another victim of German submarine warfare, just after the production in America of his opera *Goyescas*. Mr. Morales says of Granados:

Granados has, in common with Albeniz, that special gift of excelling in the expression of the musical idiom and feeling of Spanish provinces that are quite distinct in character from that of their own origin, Catalonia. This is shown in Granados’ assimilation of the Castilian temperament in his piano sketches, *Goyescas*. In these he has illustrated in musical terms that picturesque period of Madrid life perpetuated in canvas by the genius of Francesco Goya. (The opera *Goyescas* is a dramatic version of the piano works of the same name, with some new material.) The greatest asset and redeeming point of Granados as a composer is his undeniable personality, even when dealing with borrowed materials, the grace and elegance of his piano writings, and of reaching at times a moving intensity of emotion.

The accusation has been made that the music of the opera *Goyescas* is dull. It is very possible that this is due to the orchestration, made by some unknown arranger; for the faculty of making an orchestration is a gift possessed by few, even though they have the requisite knowledge of harmony and instrumentation. However, listen to the Intermezzo (3) from *Goyescas*, and form your own opinion.

Lastly comes Manuel de Falla, a composer than whom today there is no one more intellectually and emotionally fitted to carry on the work so splendidly begun by Pedrell, Albeniz and Granados. De Falla was born Nov. 23, 1876 at Cádiz, and was a pupil of José Trago and Felipe Pedrell. He is a careful and painstaking workman, never releasing a manuscript for publication until it has been brought to the most exquisite finish possible. His rhythms, his melodies, his modal and harmonic system, as well as his effects of sound and the instrumental distribution he chooses, are based on the essential and directly apparent elements of the natural music of his country. His remarkable knowledge of Spanish popular music has proved invaluable to him, for it has yielded precious material for the study of the essential elements of Spanish folk-song in all its varied aspects, and of its connection with the primitive church music, and the songs, dances, and magic formulas of the East, which have been inextricably blended with it, the former since

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the establishment of Christianity, and the latter since the Moorish invasion.

Some of his compositions which have been well received in Europe are *La Vida Breve*, *El Amor Brujo* (this has been recently programmed by the Boston Symphony Orchestra), *Noches en los Jardines de España*, and *El Sombrero de Tres Picos*. His long-awaited *Don Quixote* was published a short time ago. Unfortunately, there are no recordings of his music obtainable in the United States.

### "THE LAND OF JOY"

About seven years ago there was presented in New York, by a Spanish company, a zarzuela called "The Land of Joy," the music by the younger Joaquin Valverde. Mr. Carl Van Vechten has written a very splendid essay on this revue, which was included in his book, "The Music of Spain," also in "The Merry-Go-Round"; and I advise you to read this essay in its entirety, as it will give you an excellent idea of the performance. To whet your interest, I shall give you a few quotations from Mr. Van Vechten:

The costumes themselves, in their blazing, heated colors, constitute the ingredients of an orgy; the music, now sentimental . . . , now pulsing with rhythmic life, is the best Spanish music we have yet heard in this country. The whole entertainment, music, colors, costumes, songs, dances, and all, is as nicely arranged in its crescendos and decrescendos, its prestos and adagios, as a Mozart finale.

The revue, . . . is calculated, indeed, to hold you in a dangerous state of nervous excitement, to keep you awake for the rest of the night, and to entice you to the theatre the next night and the next . . . I have found, indeed, that it appeals to all classes of taste.

The limpid and lovely soprano of . . . Maria Marco, who introduces figurations into the brilliant music she sings at every turn . . . And the frantically nervous Luisita Puchol, whose eyelids spring open like the cover of a jack-in-the-box, and whose hands flutter like saucy butterflies, sings suggestive popular ditties just a shade better than anyone else I know of.

But space forbids further quotation. Fortunately, some of the music from "The Land of Joy" has been recorded. In *Los Crotalos* (5) and *La Alegrías*, (5) the tambourine dance and the table dance, played by a Spanish orchestra, the thrilling orchestration of these dance melodies of glorious abandonment are given us to enjoy again at our pleasure. *La Maja Aristocrática* (6) and *Serafina* (6) are two vocal numbers from this revue, sung by Luisita Puchol.

The voices of Maria Marco and Luisita Puchol are also available in *La Maja de Goya*, (1) sung by Madam Marco, and *Torerito, Torerazo*, (2) sung by Luisita Puchol. These give a good idea of the vocal style of these two singers.

### SOME OTHER SPANISH SONGS

At the beginning of this monograph, mention

was made of two songs which are, perhaps, the widest known of any Spanish music. The first of these, *La Paloma*, (3) was written by Sebastian Yradier, who died in Vittoria in 1865. Its tender and graceful melody, with its rhythmical variety, and the accompaniment in habanera style, make it a truly remarkable song, and one that has musically enriched the world. Yradier also wrote the habanera which occurs in Bizet's "Carmen," although the melody was probably originally a folk-tune of Southern Spain.

*La Golondrina* (4), by Narciso Serradell, is also well-known. It is sometimes known as the "Mexican Home, Sweet Home," although it is the work of a Spanish composer. The melody while simple, is exceptionally beautiful.

It is interesting to note that *La Golondrina* (the swallow) is much used in Spain as the name for music, etc. The Sevillanos, Quintero Brothers, represent the perfume of Andalusia, translated into the intellectual (says one writer). Of all writers of light comedy, they are without doubt the cleverest—frothy, foolish, tender, childish fun. Many of their plays represent Andalusian types, scenes and events, that make us acquainted as no other with "the land of the Blessed Virgin."

One of the Quinteros' best known plays is *El Genie Alegre* (The Spirit of Happiness). In it they tell the story of Julio, a young man forced away from his home by its gloominess. One of the house servants, Lucio, a typical young Andalusian, is ever surprised when his mistress scolds him for laughing and singing too much. "Who has been the telltale?" he asks again and again; and the answer is, "The swallows (*las golondrinas*) told me." Naturally Lucio resents the spiteful birds and awaits an opportunity to get even with them. Finally Consolation (a girl cousin of Julio who believes with him that to enjoy life is to love it, and to love it is a way of adoring God, who gave it to us), Lucio and Julio are surprised at work in making the gloomy old house more cheerful. Julio's mother asks of him:

"What does this mean, Julio?"

Julio replies, "Ask Consolation."

"What does this mean, Consolation?"

"Ask Lucio," answers Consolation.

"What is this, Lucio?"

And Lucio says—"Ask the swallows!"

The work of the Quintero Brothers is known to almost every language in the world—except English.

The pink is a flower that is very popular all over Spain, there being several varieties of the plant. Seville is noted for its coral-colored carnations, with which her beautiful women adorn their lovely heads of hair; and *Clavelitos* (Carnations) (5) is the very appropriate name for a song which is known all over Spain, and is the work of Estic-Valverde. An attractive feature of this song is the running accompaniment—in fact, the accompaniments of many Spanish songs are interesting and varied. Sometimes the melody will have one rhythm, the ac-

(2) Columbia C-3162  
(5) Columbia 3173

(6) Columbia 3168

(1) Columbia C-3164  
(3) Victor 17442; Edison 60022

(4) Victor 17442; Edison 76001  
(5) Victor 544



companionment another, and the castanets still another, giving an effect not found elsewhere.

*Soledades* (2) is an interesting song by Alvarez, of a character well indicated by its name (*Solitudes*).

Two rather engaging songs of Moorish derivation are *A Mi Sultana*, (3) in serenade style, and *La Bayadera Cristiana* (4). Oriental chromaticism is not so monotonously apparent in these two songs, which are really quite pleasing to the Occidental ear.

One might go on and on enumerating these attractive songs, but time and space forbid. We must now pass to

### THE MUSIC OF SPANISH AMERICA

While much of the music of Spain is popular in the Spanish-American countries, nevertheless they have their own musicians whose compositions are far from lacking in beauty and attractiveness. Naturally, Spanish rhythms are much employed, but both melody and rhythm are influenced by those of the original inhabitants: the Aztecs of Mexico, the Incas of Peru, the gauchos of Argentina, the Indians of Porto Rico, etc. While perpetuating Spanish and native traditions, the modern Spanish-American composer has not failed to inject much originality into his work. Here in itself is a broad field for study which will repay the investigator richly in interest and enjoyment.

We are most familiar, perhaps, with Mexican music, that country being our near neighbor. Our own Frank La Forge, by his arrangements of Mexican folk-tunes, has done much to make several of them known to us. Among them is *El Cefiro* (1), a bright and spirited song; and *Preguntale a las Estrellas* (7), a beautiful melody most interestingly arranged, with that hint of pathos which one finds in many Mexican songs, and which is achieved by melody and rhythm, without the usual recourse to the minor mode.

Miguel Lerdo de Tejada, a popular and prolific Mexican composer, has written many attractive songs, among them *La Perjura* (8), a danza, in which we find the ubiquitous Habanera rhythm. Alfonso Esparza Oteo is another well-known Mexican composer and musician, from whose pen we have a most effective composition, *Mi Viejo Amor* (9), with its contrasting legato and staccato passages, and a hint of heartbreak in the melody.

*La Tristeza de Pierrot* (5) is a song representative of the work of Belisario de Jesús García; and Tomás Ponce Reyes, among other compositions, has given us *La Chancla* (6), a danza which well illustrates his style.

In Porto Rico, J. Morell Campos stands first among composers. He has been especially successful with the danza, an instrumental form most characteristically Porto Rican, to which

words are frequently adapted. His danza, *Laura y Georgina* (7), named after and dedicated to the Misses Laura and Georgina Capo, is a melodious composition in which syncopation has been employed with good effect.

The words for the representative song of Porto Rico have been written by Manuel Fernandez Juncos to a danza by Felix Astol, *La Borinqueña* (1), so named from *Borinquen*, the Indian name for Porto Rico. Here we again find the characteristic Spanish rhythm of a dotted eighth note followed by a sixteenth, which also occurs in the habanera and tango.

In South America, Argentina has given us innumerable tangos. Señor Carlos Valderrama has spent much time among the Incas of Peru, and has collected and transcribed many of these "Inca Rhythms" (2), as he calls them; and their decidedly Asiatic character bears out the theory of the Mongol origin of these people. In the more modern music of Peru we find the waltz form illustrated in such songs as *La Alondra* and *Lucia* (3). The guitar accompaniments to these two songs are especially interesting.

*El Cantar Eterno* and *La Constancia* (4) are from Chile, the first a duet in *tonada* form, the second a *cancion* (song in ballad style) for soprano. *Ay, Ay, Ay* (5) is also from Chile, and is a song rather out of the ordinary.

Again, space forbids a further exposition. However, I do wish to touch briefly on the adaptation of Spanish music to our modern North American dances. These will come as a revelation to those of us accustomed to an instrumentation dominated by saxophone and tenor banjo; and to an orchestration, the attempted super-syncopation of which destroys whatever beauty and originality the composer may have achieved. But so long as we in the United States are satisfied with this, we shall be given nothing better. Our American composers have written melodies of considerable beauty and originality; and their ingenuity in rhythmic invention cannot be surpassed. We should, therefore, demand an adequate instrumentation and orchestration.

In the Spanish forms of the fox trot, waltz, and tango, beauty is always paramount in melody, orchestration and instrumentation, and the rhythm leaves nothing to be desired. Take, for instance, the fox-trot arrangement of *La Cruz de Mayo* (1), an Andalusian song. In the minor mode, with interesting modulations, this dance, with its stateliness and beautiful counter melodies, and its clicking castanets, is both good to hear and dance to.

Another tango-fox trot of similar style is an arrangement of a Spanish *canción*, *La Copa del Olvido* (9), unusually fine for the parts given to the strings, and for its splendidly accented rhythm.

(1) Victor 69551

(2) Victor 63678

(3) (4) Victor 72757

(5) Victor 73726

(6) Vocalion 14914

(7) Victor 69791

(8) Victor 69555

(9) Victor 73707

(1) Victor 67619

(3) Victor 65631

(5) Victor 74774

(7) Victor 67619

(2) Edison 51011

(4) Victor 69855

(8) (9) Victor 73506



*El Clackson* (3) is a fox trot of a somewhat different style in which the staccato of the wood block is used with good effect.

The fox-trot arrangements of the Mexican songs, *Mi Viejo Amor* (4) (which has been previously mentioned), and of *Es por Ella* (5) are also very fine.

For waltzes may be mentioned *Mavi* (6), also of Mexican origin, partly in minor key, with a specially fine bass, rich in harmony. Another

(3) Vocalion 14511

(5) Victor 73639

(4) Victor 73639

(6) Victor 73701

(7) Victor 77255; Edison 80784

beautiful Mexican waltz is *Abandonado* (7), the melody giving a little tug at the heart-strings.

And thus ends our little sojourn among the melodies of Spain. If you have followed along, by means of the records named, I am sure you have found enjoyment and instruction, with nothing to repel and much to attract. And if, perhaps, through this brief survey of the music which arouses or calms the emotions of our Spanish brethren we can arrive at a better sympathy with, and understanding of, their minds and hearts, then indeed have our efforts been well worth while.

THE END.

## Recorded Symphony Programs

AS stated in the last issue, this feature has proved to be of much greater scope than at first imagined. The complete season's programs are being sent in from every American Symphony Orchestra except one. These programs are now being classified, the many recorded works listed and the notes on the recordings prepared. The tremendous amount of material and the non-arrival of several catalogues of foreign recording companies have combined to make it necessary for us to ask our readers to be patient for another month at least. We believe this feature to be of such importance and permanent value that we do not wish to begin it prematurely, omitting material which should be included.

It is of interest to note that many symphony programs are available complete in recorded form. This is particularly true of the many All-Beethoven or All-Wagner programs. The "Popular" programs given by many symphony orchestras on special occasions are also usually completely recorded. Although the season is hardly half elapsed some works have already appeared on a surprising number of programs. Glinka's Overture to *Russian and Ludmilla*, for example, has been played by four orchestras; Scheherazade by five; the Oberon Overture by six; Tchaikowsky's Fifth Symphony by four; etc. Detailed notes will be given later, of course.

## Open Forum

AS usual, it seems to be we dealers who come in for all the blame. I have been in the game for many years and watched the industry grow, diminish, and now start to expand again. And always the dealers were at fault for everything wrong in the eyes of the so-called enthusiasts.

It sounds fine to talk about keeping all these wonderful things in stock and letting them out on trial, and so forth and so on, but it doesn't make any money. I admit, all right, that it's

better to sell one set of five or six \$1.50 or \$2.00 records than three or four 75c jazz records. And the few of my customers who really like the classical stuff certainly do keep coming back for more. But just the same, the "jazz-hounds" are the ones that keep me alive. They may throw their records away after a week or two but that's none of my business. There are enough of them to keep me busy.

As a matter of fact I don't know anything about these symphonies and all this super-nut music. I don't understand it and I don't like it and so far I've been able to get along without it.

One day a fellow came in and asked for the "Fire-Bird" by this Strabinsky or Stravinsky composer and I hunted it up all over and finally dug out a set. He played a little of it and when he came to that place in one record where the waiter drops a pile of dishes and the bowl of soup goes into the trombone, he says, "That's fine; I'll take it!"

"Say, now honestly, do you like that stuff?" I asked and he had to admit, "No, but we've got neighbors in the flat above that keep the radio going all day and night, and if I can't drown them out and scare them off with this piece, there's no hope. I asked a nephew of mine in the Conservatory the worst thing written and he told me this, and I believe him!"

Well there you are. And that just about represents my customers and me. This Stravinsky should be called Strangle-insky for us. But frankly, THE PHONOGRAPH MONTHLY REVIEW seems to be starting something that's getting to be pretty big. And I have to admit I did a bigger business this last fall than for the past three years. Radio is falling off.

I'd never be writing here if I wasn't afraid there is something to chew over in this magazine. But it sounds too good to be true. If people do want this classical music, there will have to be a big change, I can see that and I want to be on the bandwagon. But—please—give the dealer a chance. We want to sell records and as long as we sell jazz, we'll like jazz. But maybe if enough people really do come in and play Mr. Strangle-insky's classics I can find some tunes in them too.

S. K.

New York City, N. Y.



## Record Budgets

By ROBERT DONALDSON DARRELL

**T**HIS month's releases are characterized by a large number of excellent orchestral works and also by several more excellent pieces for the "Unusual" list. Oftentimes, of course, it is by mere chance that we discover that one of the ordinary-appearing foreign releases is characterized by qualities which entitle it to a place of distinction. The recording of "Shining Moon" by Kirilloff's Balalaika Orchestra, Victor 19960 was released some time ago, but deserves mention anew. Columbia 33116 F, Irish Folk Songs by Seamus O'Doherty, undoubtedly the most distinctive "unusual" record of the month, is reviewed elsewhere in this issue. The songs were described in the article on "Traditional Irish Music" in last month's issue.

In addition to its regularly monthly releases, the Victor Company issued its annual special release this month. Some of the records below are drawn from its lists. The Kreutzer Sonata in the Music Arts Library was reviewed in these pages some time ago, but was not officially released until this month.

The customary abbreviations and the astericks (\*) denoting special merit or unusual interest are used as before.

### GENERAL

*Poet and Peasant Overture (Victor Symphony Orch.) Victor 35797. D12	\$1.25
*Bell Song (Delibes) and Nightingale and the Rose (Saint-Saens) (Eva Leoni, Soprano) Columbia 5064-M. D 12	1.50
Prelude in C sharp minor (Rachmaninoff) and Chopin: Black Keys and Butterfly Studies (Godowsky) Brunswick 15123. D10	1.50
*Gaelic Folk Songs: Una Bhan and Eibhlin Aurin (O'Doherty) Columbia 33116-F. D10	.75
	\$5.00

### ORCHESTRAL

*Rimsky-Korsakow: Spanish Caprice (Hertz—San Francisco Symphony) Victor 6603 and 1185. D12 and D10	\$3.50
Freischütz Overture (Verbrugghen—Minneapolis Symphony) Brunswick 50088. D12	2.00
	\$5.50

Fingal's Cave Overture (Ganz—St. Louis Symphony) Victor 9013. D12	\$1.50
Peer Gynt Suite (Columbia Concert Orch.) Columbia 50025-6-D. 2 D12s	2.50
1st and 2nd Pomp and Circumstance Marches (Elgar—Royal Albert Hall Orch.) Victor 9016	1.50
	\$5.50

### INSTRUMENTAL

Hillemacher: Gavotte Tendre and Debussy: Menuet (Casals, 'Cello) Victor 1191. D10	\$1.50
*Chopin: Valse and 2 Etudes (Op. 10) (Friedman) Columbia 7119-M. D12	1.50
Beethoven: Romance in F (Thibaud, Violin) Victor 6606. D12	2.00
	\$5.00

### LIGHT OVERTURES

*William Tell Overture (Pryor's Band) Victor 20319-20 2 D10s	\$1.50
Stradella Overture (Vessella's Italian Band) Brunswick 3357. D10	.75
Light Cavalry Overture (Columbia Concert Orch.) Columbia 59035-F. D12	1.25
*Poet and Peasant Overture (Victor Symphony Orch.) Victor 35797. D12	1.50
	\$5.00

### PIANO

Turkish March from Ruins of Athens and The Brooklet (Schubert-Rachmaninoff). (Rachmaninoff) Victor 1196. D10	\$1.50
*Chopin: Valse in A minor, Op. 34, No. 2; Etudes, Op. 10, Nos. 7 and 12. (Ignatz Friedman) Columbia 7119-M. D12	1.50
Rachmaninoff: Prelude in C sharp minor and Chopin: Black Keys and Butterfly Etudes (Godowsky) Brunswick 15123. D10	1.50
	\$4.50

### VOCAL

Arias from Rigoletto and Barber of Seville (Stracciari) Columbia 9011-M. D12	\$1.50
*Holy City and The Palms (Richard Bonelli) Brunswick 10263. D10	1.50
*My Little Teresa and A Lady of Seville (de Gogorza) Victor 1203. D10	1.50
	\$4.50

### "UNUSUAL"

Glinka: Song of the Cherubim and Rimsky-Korsakow: Church Scene (Russian Symphonic Choir) Victor 20358. D10	\$ .75
*Gaelic Folk Songs (O'Doherty) Columbia 33116-F. D10	.75
*Song of the Volga Boatman and Monotonously Rings the Little Bell (Don Cossacks Choir) Columbia 5066-M. D12	\$1.25
*Shining Moon and Volga Boatman's Song (Kirilloff's Balalaika Orch.) Victor 19960. D10	.75
Roumanian Songs (Isa Kremer, Soprano) Brunswick 40156. D10	.75
Nola and Whistle-itis (Robinson, Whistler) Victor 20382 D10	.75
	\$5.00

### WAGNERIAN

*Tannhauser Overture (Mengelberg—Concertgebouw) Columbia 67221-2-D. 2 D12s	\$3.00
Isolde's Love-Death (Herz—San Francisco) Victor 1169. D10	1.50
Lohengrin: Swan Chorus and Precession to the Cathedral (Coates—Symphony Orch. and Chorus) Victor 9017. D12	1.50
	\$6.00

### GENERAL

Adeste Fideles and The Lost Chord (Associated Glee Clubs) Victor 35806. D12	\$1.25
Gems from the Desert Song and Countess Maritza (Victor Light Opera Co.) Victor 35809. D12	1.25
Stand Steady and So I Can Write My Name (Dixie Jubilee Quintet) Brunswick 3209. D10	.75
Hymn to the Sun and Heart of Harlequin (Piastra, Violin) Brunswick 10269. D10	1.50
Ezekiel Saw the Wheel and Little David (Fisk University Jubilee Singers). Columbia 818-D. D10	.75
*Chopin: Valse and 2 Etudes (Friedman) Columbia 7119-M. D12	1.50
*Poet and Peasant Overture (Victor Symphony) Victor 35797. D12	1.25
Fingal's Cave Overture (Ganz—St. Louis) Victor 9013 D12	1.50
Lamp in the West and Alma Mater (Syracuse University Glee Club) Brunswick 3165. D10	.75
	\$10.50



## VOCAL

My Dreams and Parted (Mario Chamlee) Brunswick 10230. D10 .....	\$1.50
Trees and By the Waters of Minnetonka (Schumann-Heink) Victor 1198. D10 .....	1.50
Caro Mio Ben and Lascia ch'io pianga (Elsa Alsen, Soprano) Columbia 5065-M. D12 .....	1.25
Mad Scene, Lucia di Lammermoor (Toti dal Monte) Victor 6611. D12 .....	2.00
Is est doux, il est bon and Adieu, forets (Jeritza) Victor 6604. D12 .....	2.00
Arias from La Juive and Le Cid (Charles Hackett) Columbia 9029-M. D12 .....	2.00
	<b>\$10.25</b>

## CONCERTOS

Schumann: Piano Concerto (Cortot) Victor Music Arts Library. 4 D12s A1 .....	\$8.50
Saint-Saens Violoncello Concerto (Squire) Columbia Masterworks Set No. 44. 3 D12s. A1 .....	4.50
	<b>\$13.00</b>

## "RE-REVIEWS"

Franck: Symphony (Wood—New Queen's Hall) Columbia Masterworks Set. No. 10. 4 D12s. A1 .....	\$6.00
Schreker: Schatzgräber, Intermezzo and Night Song (Schreker—Berlin State Opera House Orch.) Polydor 65924-5 and 65921. 3 D12s .....	4.50
	<b>\$10.50</b>

## CHAMBER MUSIC

Mendelssohn: Trio C minor (Sammons, Tertis, Murchoch) Columbia Masterworks Set No. 43. 4 D12s A1 .....	\$6.00
Beethoven: Kreutzer Sonata (Menges and de Greef) Victor Music Arts Library. 4 D12s. A1 .....	6.50
*Strawinsky: Concertino and Krenek: Waltz: (Amar-Hindemith String Quaret) Polydor 12049-L. D12 .....	1.50
	<b>\$14.00</b>

## EDISON

Ernst: Elegie and Bohm Cavatina (Carl Flesch, Violin) Edison 82348 .....	\$2.00
Only a Rose and Night of Love (Anna Case, Soprano) Edison 80872 .....	1.50
Valeeta and Rye Waltzes (Henry Ford's Old-Time Dance Orch.) Edison 51705 .....	1.00
	<b>\$4.50</b>
Minuet in G and Souvenir (Kinsley, Organ) Edison 80857 .....	\$1.50
Dawes: Melody and Rubinstein-Wieniawski: Romance (Carl Flesch, Violin) Edison 82346 .....	2.00
Lolita (Mojica, Tenor) Edison 82344 .....	2.00
	<b>\$5.50</b>

## Recorded Remnants

Whatever I may say here, let it be understood, is of a purely personal nature, reflective of an individual taste. And so, I beg you, let whatever there be of criticism or disagreement, fall upon my head and mine alone. No one is responsible for the ideas except myself and, as a rule, I speak from no other authority than my own.

A great trio is back together again—one of the greatest that the world has ever seen. Cortot, Casals, Thibaud. When three such artists get together the result can not help but fall into that class that we call perfection. They are well known in Europe for their really remarkable ensemble playing. I well remember, some years ago when I was in Paris, they were giving a concert in the afternoon, and argue as I would I could not convince the ticket seller that they were not sold out. Dejected and much disappointed, I took myself to a movie to sleep. When I arrived at my pension that night I discovered that a friend had been kind enough to send me a ticket! That was the last chance I had of hearing them together. But now the H.M.V. have given the chance to anyone who may have the desire and the small amount of money necessary to have that trio as a permanent house fixture. The charming Schubert Trio, Op. 99, gives them a really remarkable medium for their first set, so charming and so delightful is it, a set that I can strongly recommend to anyone just starting a collection.

The news of the twenty-four Chopin Preludes made for H.M.V. by Cortot is something to have. Although I have not at the present writing heard the records my order is, I hope, on the way from my London dealer. I am more than ever anxious to hear them, for not only are they one of the most interesting things musically that has come out in some time, but the comparison with the two very fine Columbia made Sonatas will be most interesting. So far, in my opinion, Columbia leads the field in piano recording. It is my earnest wish and hope that we will soon find the Victor Company pressing the H.M.V. recordings almost as soon as they are released.

According to Mr. Boris de Schloezer, the eminent Paris critic, Moussorgsky's Boris Godounov and Debussy's "Pelleas and Melisande" are the two most interesting operas written since Wagner. But, if we are to believe the seasonal lists from the opera companies, they are not the most popular. Boris is given once where Tosca is given five times. On the other hand these two operas are better represented on the phonograph than any other (with, of course, the exception of Wagner). There are some sixteen records from Pelleas and, I am sure, almost twenty from Boris. Can this be an indication of the taste of the record buyer as compared to that of the opera goer?

Dealers, manufacturers, my friends, in short almost anyone who knows that I am a collector and is not himself one, will come to me, stop me on the street, and say, "Have you heard the latest record made by Schipa? It's a wow!" or, say, "If you want to hear a real chorus just listen to the record made by the tenth Baptist Choir" or "I want very much to have you hear the new organ record made in the Chicago movie. That's a real organ, now I don't blame you for not liking the Radio." And my answer to them always is, "Yes, yes, I know; but what have they made?" A thing that they cannot seem to realize is that I have no interest in a record as such—I do not care how fine it may be—how faithful it is to the sound that it is supposed to represent, so long as it does not give me music that I want to hear and music that is for me interesting.

Mr. Pollak's talk on the songs of Hugo Wolf and records devoted to his work was of such merit that the Chicago Gramophone Society will be glad to send a copy of the speech to anyone interested.

Along the lines of the Wolf records, Dr. Britzius and I started a few years ago to make lists of the recorded music of various composers, I believe I made one for Strauss, he sent me one for Brahms, and then from Tulsa, Okla. came one from Bruce Goff for Debussy. Naturally they must be constantly added to, but for one interested in starting a collection they are most valuable. Of course, the proper place for such lists is in the hands of the dealers, but it is not impossible for the Phonograph to have them on file so that one could, for a small sum, get a list of the available recorded works of Beethoven. Just a suggestion, of course.

VORIES.



# COLUMBIA FINE ART SERIES OF MUSICAL MASTERWORKS

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Since Columbia's first announcement in November, 1924, of a collection of eight works inaugurating this series—an event which marked the commencement of a new era of musical recording in this country—the significance of the initial offering and of the many great works that have followed has rapidly been grasped by real music lovers and the musical public in general throughout America.

The Columbia Masterworks Series offers to all of discriminating musical taste the most extensive repertory extant in record form of the tone masterpieces of all time.



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2. Beethoven: Symphony No. 8, in F, Opus 93; in Seven Parts.....	6.00
3. Dvorak: Symphony From The New World; in Ten Parts.....	7.50
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6. Beethoven: Quartet in C Sharp Minor, Opus 131; in Ten Parts.....	7.50
7. Haydn: Quartet in D Major, Opus 76, No. 5; in Six Parts.....	4.50
8. Mozart: Quartet in C Major, Opus 465; in Eight Parts.....	6.00
9. Brahms: Symphony No. 1, in C Minor, Opus 68; in Ten Parts.....	7.50
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11. Mozart: Concerto in A Major, for Violin and Orch., Op. 219; in Eight Parts.....	6.00
12. Beethoven: Symphony No. 5, in C Minor, Opus 67; in Eight Parts.....	6.00
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16. Richard Strauss: Le Bourgeois Gentilhomme; in Six Parts.....	4.50
17. Saint-Saëns: Le Carnaval Des Animaux; in Six Parts.....	4.50
18. Schubert: Quintet in A Major (Forellen), Opus 114; in Nine Parts.....	7.50
19. Brahms: Trio in A Minor, Opus 114; in Six Parts.....	4.50
20. Mozart: Quintet in G Minor, Opus 516; in Six Parts.....	4.50
21. Mozart: Quartet in B Flat Major, Opus 458; in Six Parts.....	4.50
22. Haydn: Quartet in C Major, Opus 76, No. 3 (Emperor); in Six Parts.....	4.50

The list so far includes the best-loved of the symphonies of Beethoven (including the Choral Symphony), Mozart, Brahms, Haydn, Tschaikowsky, Berlioz, Dvorák and César Franck; tone poems and orchestral suites by Richard Strauss, Saint-Saëns and Holst; concertos by Bach, Mozart, Lalo, Bruch; sonatas by Beethoven, Brahms, Chopin, Grieg, and Franck; many of the greatest works of chamber music—trios, quartets, quintets—by Haydn, Mozart, Beethoven, Brahms and Schubert, and numerous orchestral excerpts from Wagner, Rimsky-Korsakov, Moussorgsky, Debussy and Lalo.

No more than a casual inspection of the imposing Masterworks list on this page is needed to reveal the wealth of musical enjoyment and profit that awaits the searcher after the great masterpieces of the world's literature of music.

All works recorded in five or more parts are enclosed in permanent art albums; almost all are complete except for conventional repeats.



SET NO.

24. Brahms: Sonata in D Minor, Opus 108; in Six Parts.....	4.50
25. Mozart: Sonata in A, for Pianoforte and Violin; in Six Parts.....	4.50
26. Beethoven: Quartet in E Flat, Opus 74 (Harp Quartet); in Eight Parts.....	6.00
27. Beethoven: Quartet in A Minor, Opus 132; in Ten Parts.....	7.50
28. Haydn: Symphony No. 6, in G Major (Surprise Symphony); in Five Parts.....	4.50
29. Gustav Holst: The Planets; in Thirteen Parts.....	10.50
30. Bruch: Concerto in G Minor (No. 1) for Violin and Orchestra, Opus 26; in Six Parts.....	4.50
31. Grieg: Sonata in G (No. 2), Opus 13, for Violin and Piano; in Six Parts.....	4.50
32. Chopin: Sonata in B Minor, for Pianoforte, Opus 58; in Six Parts.....	4.50
33. César Franck: Sonata in A Major, for Piano and Violin; in Eight Parts.....	6.00
34. Berlioz: Symphonie Fantastique, Opus 14; in Twelve Parts.....	9.00
35. Brahms: Quartet in A Minor, Opus 51, No. 2; in Eight Parts.....	6.00
36. Brahms: Sonata in A Major, Opus 100, for Violin and Piano; in Six Parts.....	4.50
37. Brahms: Sonata in F Minor, for Pianoforte, Opus 5; in Eight Parts.....	6.00
38. Beethoven: Sonata in A, for 'Cello and Piano, Op. 69; in Six Parts.....	4.50
39. Beethoven: Symphony No. 9 (Choral) in D Minor; in Sixteen Parts.....	12.00
40. Schubert: Quartet No. 6, in D Minor; in Eight Parts.....	6.00
41. Schubert: Symphony No. 8, in B Minor (Unfinished); in Six Parts.....	4.50
42. Mozart: Symphony No. 35, in D, Op. 385; in Six Parts.....	4.50
43. Mendelssohn: Trio in C Minor, Op. 66; in Eight Parts.....	6.00
44. Saint-Saëns: Concerto in A Minor, Op. 33, for Violoncello and Orchestra; in Six Parts.....	4.50

COLUMBIA PHONOGRAPH COMPANY, 1819 Broadway, New York

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## Is Your Favorite Work Recorded?

Contest Conducted by VORIES FISHER

THERE are many orchestral works that never have been recorded under the old process with fully adequate results. Often these recordings have much that is praiseworthy, but they can never give even approximately the same effect that one gets in the concert hall, since works which depend largely upon the brilliance and color of their orchestration predominate in this class. This month I should like to give space to G. E. D. who suggests a few of these which demand re-recording.

"First on the list of works to be re-recorded by the electrical process comes the well-known *Finlandia* of Sibelius. This great work has been recorded innumerable times, but so far as I am aware, never in complete form and never as adequately as the quality of the piece demands. The most satisfactory version that I possess at present is the old Columbia one by Prince's Orchestra. I understand this was withdrawn for a time, but that it is now restored to the catalogue with a different number. Those familiar with the composer's own interpretation of *Finlandia* declare that this record is the most authentically sympathetic in interpretation of all those existing. Of course, it is very badly cut. It seems to me that the companies are overlooking an excellent opportunity by neglecting to put out a complete, electrical *Finlandia*, played by a large first-class orchestra under a conductor who could draw out all that is in the piece. Such a record would be widely welcomed.

"*Espana* has been mentioned in these columns before. Done complete under the electrical process, it, too should be very popular, duplicating the success of Tchaikowsky's *March Slav* and similar pieces. The *Sorcerer's Apprentice*, Brahms' *Academic Overture*, and Debussy's *Fetes* (from the *Three Nocturnes*) may be added to the list. Short orchestral works of this sort, rich in orchestral color and immediately appealing and effective, are always popular in the concert hall. The old recording, great as its virtues were in many cases, could never achieve the brilliance and tremendous power which fairly swept one off his feet in the concert hall. Now it is possible to achieve that effect to a large extent. A work like the *Roman Carnival Overture* of Berlioz, for example, could be recorded now with all its effectiveness intact, whereas before, one had to make continual allowances and excuses. The old recordings were fine for those who already knew the works and were looking for the music rather than the dramatic effect, but they were unable to win new converts to the phonograph and to music the way recent recordings of the *March Slav* and *The Blue Danube Waltz* have done.

"Rimsky-Korsakoff's famous oriental suite, *Scheherazade* is another excellent choice of re-recording, especially for an American company. Personally, I deem this the most practical choice any company could make. If played well, it is always successful. It appeals to everybody, the untutored musically as well as the expert; one never tires of it. And not the least of its virtues is that there is not a dry spot in it; there is always something interesting going on. This is worth consideration, especially where such a work must be split up into several records. In attracting the attention of the unmusical, one must be careful to avoid even a single passage that smacks of dryness. We may know that the passage is merely a development to something more interesting, but the unmusical person's attention will be lost and he will be unable to appreciate the interesting section when it comes. A good electrical set of *Scheherazade* should do wonderful work for music appreciation in America. Certainly it would teach more people about orchestral color and piquant rhythmical effects than any other composition could ever do.

"The above pieces should be the first to be considered. Others are: Franck's *Symphony*, existing only in Henry Wood's version for Columbia; Brahms' *First Symphony* (although Oskar Fried's version for Polydor, mechanically recorded though it is, will be hard to surpass); Mendelssohn's *Fingal's Cave Overture*; Debussy's *Petite Suite*; Franck's *Symphonic Variations for Piano and Orchestra*; Rachmaninoff's *Concerto in C minor* (No. 2) complete with the composer as soloist; Gustav Holst's suite *The Planets*, even although the present Columbia recording was virtually a miracle when it appeared. Delius has not the popular appeal of some of the other composers mentioned, but those that do know and admire his work look anxiously forward for an uncut version of the *Dance Rhapsody* and for an electrical re-recording of *Brigg Fair* by Eugene Goossens, who did so well with the present H. M. V. version.

"I see that I am beginning to wander away from the very necessary point of practicability. But the *Finlandia*, *Scheherazade*, *Roman Carnival*, etc., first mentioned, should be the first to be considered. From every point of view they are excellent choices."

G. E. D.'s list of unrecorded orchestral works will have to be deferred until later. This present one of works to be re-recorded deserves careful consideration. Additions to it are invited. Readers interested are requested to send in lists of chamber music works to be recorded or re-recorded electrically. So far, chamber music enthusiasts have been rather slow about sending in suggestions. Surely they must have some ideas on the subject! I shall be glad to receive suggestions of any sort relating to the contest.

Fraternally yours,

VORIES FISHER,

*Chairman Contest Committee.*

4928 Blackstone Avenue, Chicago, Ill.



## Coming Events

### BRUNSWICK COMPANY ESTABLISHES IMPORTANT CONNECTION

**A**N important international transaction in the phonograph field was recently consummated by the Brunswick-Balke-Collender Company of Chicago, Ill., when Mr. P. L. Deutsch, Vice-President of this well known manufacturing concern, signed a contract on behalf of his company with Polyphonwerke, Inc. and the Deutsche Gramophone, Inc., of Berlin, Germany, by the terms of which arrangements have been effected for the interchange of record matrices between the Brunswick Company and these large German manufacturers. Naturally such an arrangement will materially benefit these important German concerns and vastly increased record production at minimum costs will be made possible. The Brunswick Company, in turn, will secure from these German companies an attractive catalog of valuable foreign recordings. Provision is also made in the contract for the interchange of existing manufacturing methods and plans of operation, use of available patents controlled by these companies, and in addition, the erection of several new factories. By virtue of this contract, the Brunswick-Balke-Collender Company, Polyphonwerke, Inc., and the Deutsche Gramophone Inc., secure exclusive sales rights to the use and exchange of manufacturing patents controlled by the leading electrical manufacturers of Germany, Allgemeine-Elektricitäts-Gesellschaft, The General Electric Company of this country and the International General Electric Company. Undoubtedly many important scientific and technical developments will result from the working arrangement arrived at by these important electrical manufacturers. These developments will be adaptable to the electrical principles of sound recording and musical reproduction now controlled by the Brunswick-Balke-Collender Company, Polyphonwerke, Inc., and Deutsche Gramophone, Inc., and it is expected that the announcement of this important international affiliation between these manufacturers will be the forerunner of further interesting trade announcements by these companies.

### COLUMBIA BEETHOVEN CENTENNIAL RECORDINGS

**T**HE celebration of Beethoven's Centennial will bring with it what is undoubtedly the greatest list of his works from any one company at one time. Twenty-four complete, electrically recorded Masterworks are now announced by the Columbia Company for issue in March. In addition to its other activities in connection with the Beethoven Centennial, the Columbia Company brings out this imposing

series of works in support of the belief that the greatest honor that can be given a composer is the worthy recording and dissemination of his masterpieces. Truly, a rich treat for every music lover!

The complete nine symphonies will then be available in the Columbia catalogue.

1. C major—Orchestra not yet announced.
2. D major—Sir Thomas Beecham and the London Symphony (8 parts).
3. "Eroica"—Sir Henry Wood and the New Queen's Hall Orchestra (14 parts).  
(Replacing the old incomplete version)
4. B flat—Sir Hamilton Harty and the Halle Orchestra (10 parts).
5. C minor—Bruno Walter and the London Philharmonic (8 parts).  
(Replacing Weingartner's version)
6. F major—Orchestra not yet announced.
7. A major—Weingartner and the London Symphony (9 parts).  
(Issued previously)
8. F major—Weingartner and the London Symphony (7 parts).  
(Issued previously)
9. D minor "Choral"—Weingartner and the London Symphony (16 parts).  
(Issued previously)

Eleven new string quartets have been recorded by the famous Lener String Quartet to add to the already notable list of Beethoven's chamber music in the Columbia catalogue.

The new works are:

- |                             |            |
|-----------------------------|------------|
| F major, Op. 18, No. 1      | (6 parts)  |
| C major, Op. 18, No. 2      | (6 parts)  |
| D major, Op. 18, No. 3      | (6 parts)  |
| C minor, Op. 18, No. 4      | (6 parts)  |
| B flat major, Op. 18, No. 6 | (6 parts)  |
| F major, Op. 59, No. 1      | (10 parts) |
| E minor, Op. 59, No. 2      | (8 parts)  |
| C major, Op. 59, No. 3      | (8 parts)  |
| F minor, Op. 95             | (6 parts)  |
| E flat major, Op. 127       | (10 parts) |
| F major, Op. 135            | (6 parts)  |

To the list of chamber music may be added the following sonatas:

- |  |             |
|--|-------------|
| A major, Op. 69 (Cello and Piano) Sala and Casadesus                 | (6 parts).  |
| Kreutzer (Violin and Piano) Sammons and Murdoch                      | (10 parts). |
| (Replacing the old incomplete version)                               |             |
| C minor, "Pathétique" (Piano) Murdoch                                | (4 parts)   |
| C sharp minor, "Moonlight" Friedman                                  | (4 parts)   |
| and the following Trio:  |             |
| B flat, Op. 97 Sammons (violin), Squire (cello), and Murdoch (piano) | (10 parts). |

The Violin Concerto is also scheduled, as is the Fifth Piano Concerto ("Emperor"), but the artists are not yet announced. Possibly the lovely Fourth Concerto may also be done, to fill one of the most unfortunate gaps in the lists of recorded concertos.

## Prize Contest

*In order to show our appreciation to the many friends who are favoring us with wonderful co-operation in securing subscriptions, we have decided to offer a special prize of a set of the Polydor records of Beethoven's Fifth Symphony to the first one of our friends sending in five (5) new yearly subscriptions to THE PHONOGRAPH MONTHLY REVIEW.*

*This excellent set of the Polydor Beethoven Fifth is without doubt the best all-round version of this popular symphony available in recorded form today. The approaching Beethoven Centennial makes this symphony of particular interest. It will be played everywhere by the best symphony orchestras. Here is an opportunity to obtain the finest recorded version for your own library.*

*Please address Contest Editor, PHONOGRAPH MONTHLY REVIEW, 101 Milk Street, Boston, Mass.*



## Correspondence Column

*The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass.*

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

In your "General Review" for last month I note with surprise the old topic of "Creative vs. Interpretative Artist" brought up. I had thought that question abandoned long ago as utterly unanswerable. The composer writes as he wishes to write, as the spirit within him demands, and the conductor or performer interprets the composition in accordance with the spirit of the work *as he feels it*. Consequently there are two personalities involved. When these two harmonize the work is completely and adequately expressed. If one or the other predominates or clashes with the other, there is left a feeling of dissatisfaction.

Of course no conductor can see through the eyes of the composer or any two conductors interpret a composition in exactly the same way. But that is no excuse for playing a Mozart symphony, for example, like a Strauss tone poem. Intelligence and musicianship are all that are needed.

There can be no general rule; every interpretation must be considered on its own merits. In the *harmonious marriage* of interpreter and creator is the true perfection.

In other words, debate and discussion are futile. Go to the performance or buy the records; hear and ponder. There is something in every performance, in every work, to make us feel the smallness, the inanity of mere words beside the eternal living flame of the music itself.

J. O. B.

New Haven, Conn.

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Perhaps I may be permitted to answer the questions regarding conductors and composers in January's General Review.

1. The conductor certainly should try to "look at the composition through the eyes of the composer," but once he has got the composer's idea, there is no reason he should not elaborate upon it with the resources now available that were not available to the composer. Otherwise, how could any progress be made?

2. "Expression" must be in harmony with the spirit of the work, but not necessarily with the spirit of the composer. Stravinsky is supposed to have accused Koussevitsky of playing the Symphony for Wind Instruments with expression when he had particularly requested that there should be no variations other than forte and piano. That is nonsense. Stravinsky finished his part when he wrote the score and marked his fortes and pianos. When played, the conductor was perfectly at liberty to use "expression" in harmony with the spirit of the work, even although it conflicted with the spirit of the composer. Without expression, it would be a performance, not an interpretation.

3. The composing ability and the conducting ability do occasionally appear in one man, but always unevenly. Mahler, Berlioz, and Strauss might be mentioned and they are hardly "ideal."

4. A wise distinction is drawn between elaborating upon a Beethoven Symphony and a Strauss Waltz. Surely the nature of the music is the thing to be considered.

5. The Editor's friend must surely be convinced of his mistake in considering English Symphony recordings "flat and inexpressive" on hearing the works mentioned. Of course, balance was harder to achieve with the old process, but it can hardly be said to be lacking in the works referred to. Coates' Tchaikowsky's Fifth has color also, but it is rather a remarkable exception.

6. Certainly a trained musician can "judge from the score of a given work the composer's intentions of the way it should be performed." But does he always want to conform

to those intentions? And why should he? A realistic composer like Weingartner might, where a romantic one like Nikisch wouldn't. And both are right and the latter is often more interesting!

7. It doesn't seem to me that brilliance in music is valuable only for the sake of "creating a clearer picture or making a point better understood"; it's exciting and admirable many times for its own sake. Virtuosity, if it isn't mere "showing off," is very valuable, I think.

Personally, like the Editor's friend, I am unschooled musically, and what is authentic and "correct" is of little value to me if it doesn't move me and make me feel the real dramatic bigness of the work. It is said that Rubinstein made many mistakes, but played with such inspiration that no one noticed them. Most of us can judge only by ourselves and if after we come from a wonderful concert or hear a great recording the critics tell us it is all wrong and the conductor didn't know his business, etc., then so much the worse for the critics! When we know as much as they are supposed to know, perhaps "incorrectness" will hurt us, too. But till then let us enjoy while we may!

JOHN ROBERTSON.

Lcs Angeles, Calif.

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

My dear Sir: Thanks to your magazine, our troubles are now coming to the surface. Mr. Schwartz and V.F., and I suppose a thousand more of us have an opportunity now of giving an idea of the utter ignorance on the part of the salespersons of the average record stores on their own products. They want sales, and the "Jazz Customer" coming in every week for two or three snappy numbers is the one they are after, but they forget that when one of us "pestiferous" customers comes in, the symphony or suite we take out will balance ten of the popular numbers they sell. And you know the fascination the gramophile has in each new delight coming from the companies. One instance, to be specific, may serve well to illustrate just one of the many annoyances we are up against. We ask for a number just a little out of the ordinary. As a reply we get two stock answers, "Out of it just now" or else "We do not carry it; there is no demand". In a store here in Cleveland that prides itself on its "Record Service" I asked for the Columbia Masterworks, set No. 5. Rummaging around through a miscellaneous mess of packages the clerk brought out a package marked 5 in red in the corner. Opening it I discovered it to be the 5th (New World) of Dvorak recorded by Stokowski and the Philadelphians, a set that I had no previous knowledge of. Telling her I wanted the Columbia No. 5, I handed it back to her. "Isn't that it? No. 5 is what you asked for wasn't it?" was the rather pert reply. Patiently explaining that No. 5 Masterworks—Tchaikowsky's Pathetique Symphony Columbia was quite different from symphony No. 5 of Dvorak, I left, and Columbia and Victor both lost a sale. Now the point to this tale is that this clerk sold me three or four previous masterworks sets and knew I was interested in such things, but did she let me know there was a release of the New World by Victor? She did not! I found it then accidentally, and no doubt would have heard of it sooner or later, but no record salesperson would have given me the information. Now I deal with another company that gives me better service but still most of it is because I know in advance what I am after. One poor old down-at-the-heel dealer I stopped in with one evening informed me the record business had gone to Hades. Had only sold two or three 12 inch records in the last six months. All ten-inch business, and not much of that, so the sooner he gets out of the business the better will the ones profit that do make an effort to sell.

Now a word of praise for your magazine. It is the thing I have looked forward to for years, after the musty old treatises in the library, etc. May we have our day after the radio has opened a path for the thousands who have never had a chance to hear the great orchestral works of the masters, and that are now being recorded by the Columbia, Victor, and Polydor. Success to you in the New Year and if you can get some advertisers to take some of the financial load off the mechanical end of producing the magazine, "here's to your very good health." Yours sincerely,

R. J. B.

Cleveland, Ohio.



EDITOR, PHONOGRAPH MONTHLY REVIEW:

I enclose check payable to your order for \$4.05 (.05c to cover exchange charge) for yearly subscription for "PHONOGRAPH MONTHLY REVIEW" beginning with the January issue. I feel sure that your publication will accomplish a great deal toward inducing the recording companies to put out more records of the higher and finer kind, particularly in the orchestral and chamber music branches.

I have been greatly interested in your reviews and comments on the monthly releases.

Your article in the December number on "String Quartet Music" was one of the best expositions of the intimate and appealing quality of that form of music that I have ever seen. This is my favorite type of all music and it struck home very forcefully. Columbia is doing marvelous work in their Masterworks series, and improving the recording wonderfully. I know you will continue to work hard for more of this type of music and it is up to the rest of us in giving encouragement to the producing companies and buying the records.

Evidently the day of recorded music of wonderful beauty has arrived—such as we would not have dreamed of ten years ago. Sincerely yours,

WILLIAM A. GUYTON JR.

Chicago, Ill.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Dear Sir: After attending a meeting of the Boston Phonograph Society (my first, this year) and seeing the tremendous amount of enthusiasm shown, I gave serious thought to some of the questions brought up.

The first question was that of a suitable name for the society. I might suggest several, but the one I am naming, occurred to me to be the best, because it seems to suggest more clearly than any other, the purpose of the society i.e. Boston Society for Advancement of Recorded Music. An exception might be taken to this name for the reason that the society is not particularly interested in Player Pianos or records but I might add that it would not be amiss to become so, if only as a side issue.

The question of membership arose at the meeting. At this point, I might suggest that if music dealers generally, could be interested in this movement, I believe it would help greatly.

Although the society is intended for everybody interested in music, it seems to be through the dealer and his store that these people can be reached most effectively. A dealer's sales organization should be interested themselves, as a means for more effective selling through the knowledge of recordings of the better class. Their customer would be richly rewarded by having a knowledge of and understanding the music which they purchase for their reproducing instrument, whatever it may be, in these days of improved reproduction.

The social side of the organization, might be pointed out as well as the advantages of its teachings. Wherever people meet in groups and are all interested in a common thought, much sociability is found to result and "A good time can be had by all" at the society's meetings.

I trust the suggestions offered may be of some assistance in developing further a movement well started. Very truly yours,

A. C. G.

Boston, Mass.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Dear Sir: You will find enclosed my cheque for \$1.05 for which you will please send me, at the above address, the current (December) number of the REVIEW, and the forthcoming numbers for January and February when issued. If I do not send you a full year's subscription it is because I move about more or less during the year, and my experience in receiving periodicals at changed addresses is so unfortunate that I have entirely abandoned the practice of subscribing to them by the year.

Among my pet verbal aversions is the hackneyed phrase "fills a long-felt want", but I confess that I can think of no other at the moment that so well expresses my feeling toward THE PHONOGRAPH MONTHLY REVIEW; the wonder is that such a periodical was not started long ago. Several years ago I wrote to the Victor Talking Machine Company to enquire if there was not a publication in this country similar to "The Gramophone" in England, and in reply they gave me

the names of two papers which proved to be trade organs, and were almost totally without interest for me; but the REVIEW promises to supply my needs most effectively.

In my judgment THE PHONOGRAPH MONTHLY REVIEW will be valuable to phonograph lovers—among whom I count myself one of the most ardent—just so long as it deals with the products of the various producing interests without fear or favor, and with high critical accumen—and no longer. The first two numbers, which I have read from cover to cover, and some of the articles several times over, are very satisfying in this respect, and give high promise for the future, and it is to be hoped that the lofty standard which the REVIEW has set for itself will be faithfully maintained.

I very much like the style in which the paper is written, its enthusiasm in praising what is most worthy among the new records, and its justice to its readers in withholding favorable comment on those which fall below the highest standards. I am sure that your readers will look to you to inform them accurately as to the merits or the demerits of records and instruments by whomsoever produced, and it is to be hoped that the REVIEW will not fail them in this respect. For me, quite the most valuable department of the paper is its reviews of the new records, and I hope that this department may be kept on the high level of the October and November numbers. I rather begrudge the space given to other subjects such as the articles on famous composers, etc., as this information can be had elsewhere, but everything pertaining specifically to the phonograph, new processes of manufacture, the artists and people in any way connected with their production will be of absorbing interest to at least one of the REVIEW's readers.

I regret that the REVIEW is not advertised more widely. There are five places in this city where records are sold, and in no one of them was the magazine known until I called attention to it. Three weeks ago in Boston, starting from the Hotel Brunswick in quest of a copy of the November issue, and hoping to find one somewhat nearer than your Milk Street office, I traversed both sides of Boylston Street, starting at Berkeley Street, and enquiring in every music store, I found no one who had even heard of the REVIEW until I reached C. C. Harvey and Company's store where no copies were to be had, but who undertook to get me one. And this in the REVIEW's own home town! However, I have no doubt that the paper will quickly make its way as it richly deserves to, and I offer it, and all connected with it, my heartiest wishes for its success. Yours very truly,

FRED MIDDLEBROOK.

Orlando, Florida.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Dear Sir: I had the recent pleasure of running across your fine publication in the city library here, and after reading some of the interesting articles and reviews therein, I decided that your company was the proper source from which to get information concerning phonograph records.

My chief hobby is collecting piano records, and one of its phases is to get records by every pianist of sufficient note who has recorded. So far, I have got, or am able to get, thirty great pianists which include, besides those in the current issues of the Victor, Columbia, English Columbia, H.M.V., and Brunswick catalogues, Grunfeld in the Victor 'out of print' list, Ganz and Lhevinne on the Pathé or Actuelle, D'Albert on the Odeon through the Okeh company, and Saint-Saens and Grieg in the H.M.V. historical catalogue.

However, my list of pianists fails to include some of the greatest names in contemporary or near-contemporary piano playing, and I should greatly appreciate any information as to how to get any records by any of the following: Goodson, Hess, Hutcheson, Leginska (she made one Pathé record that I know of, but I think it is no longer available) Mirovitch, Sauer, Schnabel, Bloomfield-Zeiser, Gieseking, Rosenthal, Dohnanyi, Jonas, and Schelling among living artists, and Joseffy, Carreno, Pugno, and Leschetizky among those who have passed away. I should also like to know whether D'Albert has made any fairly recent records for the Odeon or any other company.

It seems to me that the four deceased above would have made some records sometime during their careers since the dates of their deaths, from 1914 on, all lie well past the time when fairly decent piano records were made, and as for the former, I think it doubly strange that some of the recording companies in this country, especially since the advent of the electrical process, have not issued records by



most of them. Rosenthal, Hess, Leginska, and Dohnanyi are all fairly regular visitors to this country, and Hutcheson and Schelling actually live in it. One might add to this list Lhevinne who has made only one record that I know of, and Ganz, since I think their records are no longer available. It may be, of course, that some of these artists have recorded for European companies such as the Odeon or the Parlophone to whose catalogues I have not had access.

Thanking you in advance for any information you may be able to give me on this subject, I remain, Yours sincerely,  
HARRY L. ANDERSON.

Editor, THE PHONOGRAPH MONTHLY REVIEW:

Dear Sir:

I thanks for your letter dated Nov. 18th, and the specimen copy of the PHONOGRAPH MONTHLY REVIEW which I read with great joy and interest, I think the magazine is the best one of its kind ever published in U.S.A., immediately after when I received it, I sent the subscription to your business manager, so please enlist me as one of your faithful readers.

The magazine is full of the useful and interesting articles and photographs, just are I wish to know or to see, surely every gramophone lover must read it, and especially it is indispensable one to the enthusiastical phonograph lovers as me far from your country. Here, and thanks to your splendid efforts and I may hope the flourish of your business in future.

Now, I have almost 600 records which I collected during the past 15 years with great difficult and inconvenient, my collections contain many Symphonies, Concertos, Chamber Music and Vocal records and I play these records not only to enjoy but also to study orchestral compositions, and for the later purpose, American catalogues contain rather small serious works (I mean original recorded ones than the European Catalogues, frankly to write my opinion why American Gramophone Company do not to make the records of their excellent American composers serious compositions as the British Gramophone Company contributed to their modern composers for the purpose of the propagation and the patriotism I wishes to hear the symphonic works of Messrs. MacDowell, Hadley, Cadman, Chadwick, Converse, Rubin Goldmark, John Powell, Paine, Parker, finally recently much discussed George Gershwin's Piano Concerto etc., and from this point of view I preferred the Victor records of Mr. Ernest Schelling's a "Victory Ball" and C. S. Skilton's "Two Indian Dances." Eagerly I wish to record above American composers serious works, instead of making many jazz records.

I use the 100 type large Victrola machine which I carefully preserve (my collections of records with the machine were entirely escaped from the earthquake disaster of 1923.) such a phonograph and records will be easily to get or to select in your country, but in Japan, the matter is not same as yours. Moreover, since the earthquake disaster, we must pay the 100 percent luxurious tax for the phonograph and its accessory, this economic condition greatly prevents to widespread of Occidental music records through Japan.

There is no country where the phonograph records have so deep relation to the musical taste of its people, except in Japan, such complete success of the records were caused as follows:

1. We have no chance to hear or to attend the concert of world famous artists (except recent few years, in these years, Violin Virtuoso as Elman, Zimbalist, Heifetz, Kreisler, Paklow. Pianists as Godowsky, Münz, Levitzki, Vocalists as Schuman-Heink, Garrison, Johnson, McCormack were come to Japan, and their concerts were very successful these triumphal results greatly their records which to make comprehend their art among Japanese before they came. then if a musician (not a recorded artist) come here, even if he or she possess admirable technique and faculty, their recital will be not successful one, for most Japanese music lovers thinks that the great musicians limit only to the recorded artist, this matter proved by the concerts of Piastro, Milovitch, (both, before American appearance) Prokofief, Eichheim, in Tokyo.)

2. We should like to hear the fine records rather than to go to the concerts of our native musicians who could not perform the difficult works or modern composition by their poor technique and interpretation. There is interesting phe-

nomenon as the Japanese musician's concert programmes, that is the most their repertoire is the same to some recorded music, the fact proves that professional musicians use the gramophone records as the teacher or pedagogue.

3. Cultivated young men or women wishes to hear the Occidental music very eagerly, for they disgust their native music as primitive and monotonous, and these demand only filled by the gramophone records.

4. We could not hear any symphony concerts as perfect as your own. We have no Symphony Orchestra in Japan except Naval and Military Bands.

5. The merit and advantage of gramophone records also available to us.

I should like to write another topics of about the phonograph in Japan in near future.

Please accept my best thanks again and don't forget that if there is anything you require from Japan do not fail to let me know.

Yours faithfully,

Hajime Fukaya.

Kamakura, Kanagawa-Ken, Japan December 20th, 1926.

## Phonograph Activities

### THE MUSIC APPRECIATION CLASS OF EAST MACHIAS GRAND CONCERT

For Sarah Condon, Sunday Evening, November 20th  
Mrs. Alice B. Talbot, Rim Road, East Machias, Maine

#### Program

Lady, you are very welcome to our house;  
It must appear in other ways than words,  
Therefore we discourse sweet music.

#### From Tannhauser

Overture..... Philadelphia Orchestra  
Leopold Stokowski, Conductor  
Act III

Elizabeth's Prayer..... Marie Jeritza  
Evening Star..... Emilio deGogorza  
Pilgrim's Chorus..... Victor Male Chorus

#### From Lohengrin

Act I  
Prelude..... Philadelphia Orchestra  
Elsa's Dream..... Marie Jeritza  
The King's Prayer..... Marcel Jounet

Act III  
Prelude..... Symphony Orchestra  
The Bridal Chorus..... Chorus and Orchestra  
Albert Coates, Director

Lohengrin's Narrative..... Even Williams  
A hundred thousand welcomes: I could weep  
And I could laugh—Welcome.  
Caruso, grandest songster of our age,  
Gives you welcome.

Stradella, 1645-1681..... Lord Have Mercy  
Handel, 1685-1759..... Largo  
Massenet, 1842-1912..... Almighty Lord,  
Oh Judge, Oh Father  
from "William Tell"

Rossina.....  
His life basely taken.  
Martinelli, DeLuca and Mardones

DeGogorza, whose melting lays are full or nameless graces,  
Bids you a blithe good evening.

Alveras..... The Departure  
DeLara..... The Garden of Sleep  
O'Hara..... Little Bateese

#### Collation

The banquet waits our presence, festal joy  
Laughs in mantling goblet, and the night  
Illumined by the taper's dazzling (?) beams  
Rivals departed day.

#### By request

Thirteen Songs from "When We Were Very Young"

A. A. Milne

Music by H. Fraser-Simson Sung by George Baker.

### THE NATIONAL GRAMOPHONIC SOCIETY

MANY American phonograph enthusiasts are familiar with the splendid work the National Gramophonic Society is do-



ing in Great Britain in recording rare chamber music and other works unobtainable in any of the recording companies' catalogues. For the benefit of those who do not know of the N. G. S., as it is called among collectors, we take pleasure in reprinting the Society's prospectus and the list of works already issued or planned. The prospectus well defines the Society's history and aims and gives full information for the prospective members.

We understand that Mr. William Braid White, President of the Phonograph Art Society of Chicago, at 5149 Agatite Avenue, Chicago, Ill., is collecting names of enthusiasts in this country who wish to join the N. G. S. By clubbing together, American members may secure much better transportation facilities, etc., than otherwise would be the case. Mr. White is one of the leaders of this movement in America and no doubt will be glad to assist prospective members with any information they need.

Unfortunately, as no N. G. S. recordings have been sent to the Studio for review, it is not possible to give an official estimation of their merits here. But for the several works heard unofficially through the kindness of American members we can have nothing but praise. Through the Society it is possible to obtain beautiful and rare works, unavailable elsewhere, and in addition the members have the privilege of assisting in the choice of works to be recorded.

We cannot praise too highly the courageous initiative of Mr. Compton Mackenzie and his able associates in establishing and maintaining this Society which has such an important effect on recorded music and which is issuing such valuable additions to the libraries of chamber music lovers. As stated in the booklet, when the size of the membership warrants, more ambitious works will be undertaken and a greater variety of choice will be given. We hope that American enthusiasts may help to make this possible in the near future.

The following prospectus and alphabetical list of works issued explain vividly the history and achievements of the Society. Truly a record to be proud of!

The object of this Society was outlined by Compton MacKenzie in *The Gramophone* of September 1923. "My ambition," he wrote, "is to incorporate a number of enthusiasts for good music on the gramophone in a society which will aim at achieving for gramophone music what such societies as the Medici have done for the reproduction of paintings and for the printed book." The response to this suggestion was sufficiently encouraging to lead to the development of the scheme, and the Society was formed during the following summer.

An Advisory Committee, consisting of Mr. W. R. Anderson (Editor of the *Music Teacher*), Mr. W. W. Cobbett, F.R.C.M. (Editor of the *Cyclopedia of Chamber Music*), Mr. Spencer Dyke and Mr. Alec Robertson, consented to assist in deciding what works were to be recorded and to pass the "test records" when made as being suitable for publication; but in the choice of works the votes of members have been followed as far as was practicable.

The Society was fortunate from the beginning in securing the services of the Spencer Dyke String Quartet, which had already established a high position among lovers of Chamber

music, and had previously experienced the rigours of a recording room; fortunate, too, in obtaining the co-operation of the recording companies, who spared no effort to make the scheme a success.

The first records issued to members in 1924 were Beethoven's *Quartet in E flat ("Harp")*, Op. 74, and Debussy's *Quartet in G minor*, Op. 10. These were followed in 1925 by Schubert's *Piano Trio in E flat*, Op. 100, played by Spencer Dyke (violin), Patterson Parker ('cello), and Harold Craxton (piano); and by Schönberg's *String Sextet, Verklärte Nacht*, Op. 4, in which James Lockyer (violin) and E. J. Robinson ('cello) were added to the Spencer Dyke String Quartet. Then came Beethoven's *Quartet in F major* (Rasoumovsky), Op. 59, No. 1, and Brahms's *String Sextet in B flat major*, Op. 18, this completing the output for the first year, twenty-four twelve-inch records. An odd side of the Brahms's *Sextet* was filled with *By the Tarn* of Eugene Goossens, played by the Music Society String Quartet under André Mangeot, and passed for publication by the composer.

In addition to these records, the first 300 members were presented, at the beginning of 1925, by Mr. W. W. Corbett with a record containing the *Allegro* from Rubinstein's *Quartet in F*, Op. 17, No. 3, and *The Declaration* from Raff's *Maid of the Mill Suite*, Op. 192, No. 2, played by the Corbett String Quartet. This unexpected gift was much appreciated by members all over the world, who wrote to thank the giver.

The second year, which started on October 1, 1925, saw the issue of Mozart's *Quartet for Oboe and Strings* (K 370), played by Spencer Dyke (violin), Ernest Tomlinson (viola), B. Patterson Parker ('cello), and Léon Goossens (oboe). On the odd side was the *Sinfonia* from Bach's *Cantata 156*. Other Works in the programme for 1925-26 are some *Fantasies* of Orlando Gibbons, the *Jack O'Lantern* of Eugene Goossens, and some *Fantasies* of Purcell, all played by the Music Society String Quartet; Elgar's *Piano Quintet* and Brahms's *Clarinet Quintet* played by the Spencer Dyke String Quartet with Mrs. Hobday (piano) and Mr. Thurston (clarinet) respectively; Schubert's *Quintet in C major*, Op. 163, with two 'cellos, played by W. W. Corbett and others; and a *Lament* by Ernest Tomlinson, played by the Spencer Dyke String Quartet. Mozart's *Quintet* (clarinet), and some Purcell *Fantasies* will also be included.

It will be seen that the works so far issued have been all of Chamber music. They cover a wide range and, except in one instance, cannot be obtained on gramophone records otherwise than through the Society. Duplication with issues of the recording Companies has been sedulously avoided where it has been possible to obtain information.

A very high standard of playing and of recording has been obtained.

Apart from their intrinsic merit the records of the Society have the merit of rarity. Only 500 sets of the works issued in the first year were pressed, and most are now out of stock. From the outset membership of the Society was limited to 1,000, so that in no event will more than a thousand copies of these works be in existence, without allowing for the wastage of wear and accident.

If the roll of members should ever reach a thousand it will be possible to undertake more ambitious works and to allow alternative choices, so that each member may choose, for instance, the works which he wishes to have to make up his twenty-four out a possible forty records issued. But this is a development which is not yet within sight.

The commercial side of the Society is in the hands of Gramophone (Publications) Ltd., 58, Frith Street, London, W. 1, the publishers of *The Gramophone*, a monthly review edited by Compton Mackenzie (subscription, 14s. a year, post free), in which N.G.S. Notes appear every month.

The current year began on October 1st.

The annual subscription for members of the N. G. S. is 5s. a year. This covers expenses for printing and postage of circulars and pamphlets; one of the latter, issued in 1925, was a *List of Recorded Chamber Music*, to which supplements will from time to time be added.

The "record subscription" is £6 a year for a minimum of twenty-four twelve-inch, double-sided records. If members who cannot fetch the records from 58, Frith Street, wish them to be sent to them the charge for packing and postage is 10s. a year in the British Isles, 25s. a year overseas.

These subscriptions can be paid either (i) in a lump sum on October 1st, or the date of joining the Society—



£6 15s. (£7 10s. for overseas), or (ii) half-yearly—£3 10s. on October 1st and £3 5s. on April 1st (£4 and £3 10s. for overseas.) Members in the *British Isles only* can, if they prefer, pay in monthly instalments, 16s. on October 1st and 11s. on the first day of the other months of the year.

All cheques, etc., should be made payable to "The National Gramophonic Society," and crossed "Bank of Liverpool and Martins."

New members can join the Society at any date, but must subscribe for records as from the previous October 1st.

It will be observed that the record subscription, £6, is for a *minimum* of twenty-four twelve-inch double-sided records. Hitherto the records have been issued at the rate of 5s. each, and a rule has been made that members (a) can obtain further records to replace wastage, etc., so far as they are available, at this price, but (b) must not dispose of N. G. S. records to a non-member for less than 7s. 6d. each.

If the roll of membership increases in size it is hoped in the near future to reduce the price of records, i.e. to issue more than twenty-four a year. Mr. W. W. Cobbett, in addition to his gift of a record to the first 300 members of the Society, has generously made it possible to issue six records of the Schubert Quintet to members as the equivalent of five i.e. at a cost of 4s. 2d. each.

All works are recorded complete. Each record has a specially designed label and is issued in a stiff cardboard case. Extra cases can be obtained at 2d. each.

In view of the policy of the Society, which is to remove as many obstacles as possible where the really keen music-lover is concerned, arrangements are made for any group of persons two friends, a school, a gramophone society, a hospital, or similar institution—to join on the same terms as an individual. The great aim is that these records should be enjoyed by as wide a public as possible.

Further particulars may be obtained from the Secretary, N.G.S., 58, Frith Street, London, W. 1.

*Alphabetical List of Works Issued by the National Gramophone Society, 1924-26*

- BACH—Sinfonia from Cantata 156—S, 10 in., one side.  
 BEETHOVEN—String Quartet in F major, Op. 59, No. 1 (First Rasoumovsky). Out of print—T,V,W,X,Y, 12 in. String Quartet in E flat, Op. 74 (Harp). Out of print.—A,B,C, 12 in.  
 BRAHMS—String Sextet in B flat major, Op. 18—Z, AA, BB, CC, DD, 12 in., nine sides. Clarinet Quintet in B minor, Op. 115—SS, TT, UU, VV, WW, 12 in., nine sides.  
 DEBUSSY—String Quartet in G minor, Op. 10. Out of print.—D, E, F, 12 in.  
 ELGAR—Piano Quintet in A minor, Op. 84—NN, OO, PP, QQ, RR, 12 in.  
 ORLANDO GIBBONS—Fantasies, Nos. 3 and 9—EE, 12 in., one side. Fantasies, Nos. 6 and 8—FF, 10 in., one side.  
 GLIERE—String Quartet in A major, Op. 2, *Allegro only*—WW, 12 in., one side.  
 EUGENE GOOSSENS—Two Sketches, Op. 15 (a) By the Tarn—DD, 12 in., one side. (b) Jack o'Lantern—FF, 10 in., one side.  
 J. B. McEWEN—Nugae—Peat Reek—CCC, 10 in., one side.  
 MOZART—Oboe Quartet (K.370)—Q, R, S, 10 in., five sides. Clarinet Quintet in A major (K.581)—XX, YY, ZZ, AAA, 12 in., seven sides. Duet in G major (1783), Adagio only—AAA, 12 in., one side.  
 PURCELL—Fantasia in C minor—BBB, 10 in. Fantasia in Three Parts—CCC, 10 in., one side.  
 RAFF—The Declaration (from "Maid of the Mill" Suite, Op. 192, No. 2)—G, 12 in., one side.  
 RUBINSTEIN—String Quartet in F major, Op. 17, No. 3, —G, 12 in., one side. *Allegro only*.  
 SCHONBERG—String Sextet, *Verklärte Nacht*, Op. 4. Out of print—M, N, O, P, 12 in., seven sides.  
 SCHUBERT—Piano Trio in E flat, Op. 100. Out of print—H, I, K, L, M, 12 in., nine sides. String Quintet in C major, Op. 163—GG, HH, JJ, KK, LL, MM, 12 in.  
 ERNEST TOMLINSON—A Lament (for String Quartet)—EE, 12 in., one side.  
 Total: 46 12 in. records. 6 10 in. records.

*Programme for Third Year*

(October 1st, 1926 to September 30th, 1927.)

- PURCELL—Fantasia upon One Note. Fantasia in C major—DDD, 12 in.  
 VAUGHAN-WILLIAMS—Phantasy Quintet for Strings—EEE, FFF, 12 in.  
 GOOSSENS—First Piano and Violin Sonata, Op. 21, *Molto-Adagio* only.—GGG, 12 in.  
 A selection from the following works, for which members have voted:  
 CORELLI—Concerto for Christmas Night.  
 DELIUS—A Summer Night on the River.  
 DEBUSSY—Danse Sacrée: Danse Profane.  
 MOZART—Symphony in C major, No. 22 (K.200).  
 BAX—Oboe Quintet.  
 BEETHOVEN—String Quartet in F minor, Op. 95. String Quartet in F major, Op. 135.  
 BRAHMS—Trio for p.f. violin and horn in E flat, Op. 40.  
 RAVEL—String Quartet in F.  
 SCHUBERT—String Quartet in A minor, Op. 29.

## Special

THE Chicago Gramophone Society is soon to issue a set of two double sided twelve inch records. The edition is to be strictly limited to 150 sets for sale at \$5 per set, post paid.

The work to be recorded is a favorite among those that are used to attending the recitals of the more intelligent pianists. Further, it is a work that has never before been recorded—the César Franck "Prelude Choral and Fugue."

The work is to be made by Miss Marian Roberts, a pupil of Alfred Cortot and Adolph Weidig and according to many the finest pianist in Chicago.

This is, as far as we know, the first attempt to issue privately in this country any records that are made for the express purpose of suiting the taste of the record collector and connoisseur. They are not being put out with the idea of profit behind them at all, but rather as an attempt to start an interest in this country such as there is in England, in private recordings of what is generally considered the better class of music.

We have already received over 60% advance subscriptions from and around Chicago. Therefore, inasmuch as the edition is so very limited, we suggest that those that are interested in the movement and desirous of securing a set communicate promptly with Vories Fisher, Suite 1000, 208 So. LaSalle St., Chicago, Ill. The records are to be paid for upon delivery with the privileges of returning if not satisfactory.

## Phonograph Society Reports

### CHICAGO GRAMOPHONE SOCIETY

The December meeting of the Chicago Gramophone Society was held at Lyon & Healy Concert Hall on Monday evening, December 13, 1926. During a short business meeting by-laws of the Society were adopted and it was decided to invite the cooperation of the Chicago Phonograph Art Society and to this end the Secretary was authorized to send the following letter:



To the Members of the Chicago Phonograph Art Society:

We, the members of the Chicago Gramophone Society, hereby in open meeting cordially invite you to join us in our next meeting which will in all probability be held early next month. Inasmuch as we feel that our interests and aims are much in accord, we hope that you will find our meetings not uninteresting.

We will communicate to your Mr. White the date and place of our next meeting. This date may also be obtained from the Record Department of Lyon & Healy."

After the business meeting Mr. Robert Pollak read a paper on the life and music of Hugo Wolf, which proved of such interest that it is incorporated in this report:

"We have a picture, usually an all too mythical one, of the Great Genius, a man who is slowly ravaged by disease and poverty, a man who cannot withstand the clear, burning light inside his own brain, a man who composes music or writes poetry in the white heat of a moment of inspiration. Ninety-nine times out of a hundred this is a farcical reproduction of the artist. You know the old adage about genius being nine-tenths perspiration. Curiously enough the genius of Hugo Wolf was the story book kind. And the sad history of his few days on earth reads like the story book conception of the elect among men.

"Wolf was born in Windischgratz in Styria, March 13, 1860. His father was a dealer in leather, but like the fathers of so many great musicians Phillip Wolf was a musician himself. He played the violin, the guitar and the piano and often quintet parties were held at the house in which various relations performed on as many instruments and young Hugo, himself, played the second violin. The nearness of the province to North Italy was the probable reason for the family's predilection for the great bel canto masters like Bellini and Rossini, and later in life Wolf used to imagine he had a drop of Mediterranean blood somewhere in his veins.

"The boy's term of school and his apprenticeship were in no wise remarkable. He was not a stupid student, not a worthless one, but he was very reserved, little caring for intimate companionship and utterly absorbed in a growing love for music. He got permission to go to the Vienna Conservatoire for two years but was little the better for his experience and was sent away for being unruly. About the same time the saddlery of his father was destroyed by fire, and young Wolf was left on his uppers and with no means of livelihood other than an occasional pittance from home and the revenue from teaching for which he was temperamentally and physically unfitted. His quick and easy intelligence bent to the work of studying the scores of the great masters. Amid scenes of great privation, roughly between the age of twenty and thirty, he formed his tastes of literature and music, pouring over the works of Goethe and of Eduard Morike, the gentle Suabian pastor whom he was later to immortalize, and studying the works of Beethoven and Berlioz and the creations in lieder of Schubert and Schumann.

"But of all musical influences that bent to shape this great genius of song the most important was Wagner. In 1875 the composer of the Ring, a storm center of controversy and the hope of young Germany, came to Vienna to conduct Lohengrin and Tannhauser. In a letter to his parents young Wolf tells of his reception:

"I have been to—guess whom? . . . to the master, Richard Wagner! Now I will tell you all about it, just as it happened. I will copy the words down exactly as I wrote them in my note-book.

"On Thursday, 9 December, at half-past ten, I saw Richard Wagner for the second time at the Hotel Imperial, where I stayed for half an hour on the staircase, awaiting his arrival (I knew that on that day he would conduct the last rehearsal of his Lohengrin). At last the master came down from the second floor, and I bowed to him very respectfully while he was yet some distance from me. He thanked me in a very friendly way. As he neared the door I sprang forward and opened it for him, upon which he looked fixedly at me for a few seconds, and then went on his way to the rehearsal at the Opera. I ran as fast as I could, and arrived at the Opera sooner than Richard Wagner did in his cab. I bowed to him again, and I wanted to open the door of his cab for him; but as I could not get it open, the coachman jumped down from his seat and did it for me. I wanted to follow him into the theatre, but they would not let me pass.

"I often used to wait for him at the Hotel Imperial; and on this occasion I made the acquaintance of the manager of the hotel, who promised that he would interest himself on my behalf. Who was more delighted than I when he told me on the following Saturday afternoon, 11 December, I was to come and find him, so that he could introduce me to Mme. Cosima's maid and Richard Wagner's valet! I arrived at the appointed hour. The visit to the lady's maid was very short. I was advised to come the following day, Sunday, 12 December, at two o'clock. I arrived at the right hour, but found the maid and the valet and the manager still at table. Then I went with the maid to the master's rooms, where I waited for about a quarter of an hour until he came. At last Wagner appeared in company with Cosima and Goldmark. I bowed to Cosima very respectfully, but she evidently did not think it worth while to honour me with a single glance. Wagner was going into his room without paying any attention to me, when the maid said to him in a beseeching voice: 'Ah, Herr Wagner, it is a young musician who wishes to speak to you; he has been waiting for you a long time.'

"He then came out of his room, looked at me and said:

'I have seen you before, I think. You are . . .'

"Probably he wanted to say, 'You are a fool.'

"He went in front of me and opened the door of the reception-room, which was furnished in a truly royal style. In the middle of the room was a couch covered in velvet and silk. Wagner himself was wrapped in a long velvet mantle bordered with fur.

"When I was inside the room he asked me what I wanted.

"I said to him: 'Highly honoured master, for a long time I have wanted to hear an opinion on my compositions, and it would be . . .'

"Here the master interrupted me and said: 'My dear child, I cannot give you an opinion of your compositions; I have far too little time; I can't even get my own letters written. I understand nothing at all about music.'

"I asked the master whether I should ever be able really to do anything, and he said to me: 'When I was your age and composing music, no one could tell me then whether I should ever do anything great. You could at most play me your compositions on the piano; but I have no time to hear them. When you are older, and when you have composed bigger works, and if by chance I return to Vienna, you shall show me what you have done. But that is no use now; I cannot give you an opinion of them yet.'

"When I told the master that I took the classics as models, he said: 'Good, good. One can't be original at first.' And he laughed, and then said, 'I wish you, dear friend, much happiness in your career. Go on working steadily, and if I come back to Vienna, show me your compositions.'

"Upon that I left the master, profoundly moved and impressed.

"This interview, really little more than a mild snub by the elder master, the young man never forgot.

"In 1881 Wolf had a brief engagement as Assistant Kapellmeister at Salzburg under Karl Muck. But he was unsatisfactory and in 1884 he added slightly to his income and greatly to his enemies by taking the post of music critic on the Wiener Salonblatt, a paper chiefly devoted to horse racing and female fashions. Here he incurred the enmity of Hanslick and the Brahmins by his attacks on Brahms, a piece of less majesty that the Austrian critics were never to forgive. Indeed it was described by Hans von Bulow as 'the sin against the Holy Ghost'. Yet Wolf's little articles were sprightly and full of life, ardently championing Beethoven and Wagner, and excoriating the operatic Italians, then so popular in Vienna. And in view of his subsequent development it is easy to understand his antipathy for Brahms.

"In 1887 a few friends helped him to finance his first volume of songs. They were received indifferently and from that time on, as he left the Salonblatt the same year, his outward life was uneventful. He was appreciated in Vienna by a few talented amateurs and made a partial success of his opera "Der Corregidor" which was rich in harmonic beauty but lacking in 'sense of the theatre'. But he was not to have much more time. In 1897, while working on the score of his second opera "Manuel Venegas", he began to display signs of insanity and the next day he was quietly taken to a private institution. He was discharged in 1898 and apparently cured, but it soon became clear to him that such was not the case, and a little later at his own request he was shut up inside the grim walls for the last time. Here he remained for four



years, his mind becoming more and more clouded, the victim besides of a wasting paralysis. When death took him, in 1903, he who had really died five years before, his biographer thus describes the vestiges of a great spirit:

'He looked like a small doll of white wood; the nose came out sharply from the waxen face; the delicate hands had become still more delicate; they were crossed and the fingers fell quite loose like the fingers of a white glove. This was all Fate had left of the artist who once bore a whole tone world in his brain—a fragment, a human ruin.' He now lies near Beethoven and Schubert, the masters he so dearly revered.

"What I seem to see first about the musical history of this man is the extraordinary concentration of his life as a composer. At the age of twenty-eight he had written practically nothing. From 1888 to 1890, he wrote one after another in a kind of fever; fifty-three Morike lieder, fifty-one Goethe lieder, forty-four Spanish lieder, seventeen Eichendorff lieder, a dozen songs to poems of the poet Keller and the first of the three Italian lieder. In short, about two hundred songs in all, each one having its own marvellous individuality and covering the whole range of human experience with the most marvellous psychological acumen. And then the fountain spring dries up.

"He complains bitterly to his friends that he can no longer bring to himself the meaning of melody or harmony and talks of self destruction in his letters. At Döbling in November, 1891, sight returns for a moment to the blind and he writes in one month fifteen more Italian lieder, none of which show any tension or effort. Then till 1895 he suffers his tortures alone again as his mind refuses to obey his command. But when that year comes he sets to work on "Der Corregidor," and writes the second book of Italian lieder in the joy of returned creative powers. In 1896 he sets to work on "Manuel Venegas". And then, as I have said, madness took him and they carried him off to an asylum. Thus we see that in the space of thirty-seven years, for the last five cannot count, there were only about five years in which he composed the bulk of his works. And, with the usual irony reserved for the great, fame found him during those last five years, when he was little more than an idiot. Wolf Societies began to spring up all over Central Europe, particularly in Suabia and in and around Vienna. He was given a magnificent funeral attended by all the people who had done nothing for him while he lived. The critics that scorned him, the representatives of the Austrian state and of the Conservatoire that had expelled him, the managers of the Opera, who had closed their doors on him—all were present. But this little shell of a man had done his work and left it for posterity. He would have doubtless cared little enough for the belated praise. As Rolland says so aptly:

"I doubt if Wolf with his rough, sincere nature would have found much consolation in this tardy homage if he could have foreseen it. He would have said to his posthumous admirers: 'You are hypocrites. It is not for me that you raise those statues; it is for yourselves. It is that you may make speeches, form committees, and delude yourselves and others that you were my friends. Where were you when I was in need of you? You let me die. Do not play a comedy round my grave. Look rather around you, and see if there are not other Wolfs who are struggling against your hostility or your indifference. As for me, I have come safe to port.'

"So much for his brief life. What is the secret of his genius and why is it no mere rhetoric to say that he was the greatest song writer that ever lived? Shakespeare is great because he draws to the life more characters than the average playwright before him or since. Wagner is the consummate master of dramatic music because of the variety and veracity of his portraits for the musical stage. Brangaena does not sing like Magdalene nor does the harmonic depiction of Mimi resemble that of Kurvenal. These facts are axiomatic to any, even the most casual, student of either Shakespeare or Wagner. It is for this same reason that Wolf is above all previous song writers. He is capable of expressing a thousand subtle emotions. He is the first psychologist in song.

"Nothing is more beautiful than Brahms or Schumann or Grieg at their best. But no one can deny that in many of their finest songs it is the composer we hear talking rather than the poet or the creation of the poet. Wolf, to my mind, never is inconsiderate of the poem he is treating. And we are never able to observe his physiognomy for the most significant reason—because we cannot identify the artist with his characters, so many sided is his gift of observation and

so varied his portraiture. In fact, the chief value of Wolf is that he is never Wolf, to phrase it as Mr. Chesterton might.

"For instance, in the technical handling of his songs there are certain tricks that we can always discover in Schubert, however lovely his melodies may be. We find frequent obvious changes from major to minor, phrases of a certain stereotyped length, a stereotyped kind of cadence. However beautiful the musical results of these clichés they often make the composer false to the poet and result in incongruous handlings in respect to meter and emphasis. Again, in the case of Brahms I can recall numerous musical gestures that are as irrelevant and as unimportant as a man's trick of fumbling with his watch-chain and with them a frequent disregard for the poem that is disconcerting in spite of the architectural loveliness of Brahms's songs. But in Wolf there are no formulae. The music is welded to the word, not with a stodgy adherence to it, mind you, but with a treatment that causes the poem to transcend itself. In fact, the worst reproach one can make against Wolf is that he puts more into the poem than the poet himself.

"Let me give you three examples from Schubert, Brahms and Wolf. What I mean may become instantly apparent."

Miss Marion Roberts then played on a piano a Schubert, a Brahms and a Wolf song. After a brief talk on each Mr. Pollak said:

I should like to use the rest of the program for recorded illustrations of the master. It is significant that all but one, the Werrenrath record of *Zur' Ruh Zur Ruh'*, are foreign recordings."

The following Wolf songs were then presented on a Columbia Viva-Tonal machine loaned to the Society by courtesy of Lyon & Healy:

<i>Zur' Ruh Zur Ruh'</i> (Victor)	Reinold Werrenrath
<i>Fussreise</i> (Polydor)	Elizabeth van Endert
<i>Der Freund</i> (Polydor)	Heinrich Schlusnus
<i>Der Musikant</i> (Polydor)	Heinrich Schlusnus
<i>Auf Den Grunen Balkon</i> (His Master's Voice)	Elena Gerhardt

<i>Verschwiegene Liebe</i> (Polydor)	Heinrich Schlusnus
<i>Der Rattenfänger</i> (Polydor)	Heinrich Schlusnus

Mr. Pollak first read the English translation of each song before playing the same in order to bring out the manner in which the composer caught the spirit of the poet, and also gave a few remarks on each song before its presentation to explain its technical construction.

#### PHILADELPHIA PHONOGRAPH SOCIETY

The second meeting of the Philadelphia Phonograph Society was held Tuesday evening, December 14 at 8 p. m. in the offices of the Brunswick-Balke-Collender Company, 40 North Sixth Street. In the absence of the president and vice-president, James V. Yarnall, secretary of the society presided. The report of the initial meeting of the Philadelphia society was read from the December issue of the PHONOGRAPH MONTHLY REVIEW as the minutes of the preceding meeting.

A discussion on the new electrically recorded records and instruments was led by George Lyons, manager of the Brunswick interests in Philadelphia. Mr. Lyons described the Brunswick process of recording in particular and told how the new machines and records were able to reproduce with fidelity tones which could not be heard in the old-type of records and machines. He explained that in the recording of piano music by the old process both the lower and higher range of notes were not recordable. In concerted numbers, he explained, each instrument is clearly audible and that there was less friction and overtone.

A member of the society inquired why there was no process by which records playing much longer than those at present being offered could be made. J. J. Doherty, manager of the Columbia Company and Mr. Lyons both told of the experiments now being made to produce records which would play up to half an hour on one side.

Another member of the society inquired as to the reasons there were no completely recorded sets of opera records, giving the entire opera, as is now possible in symphonic music. Mr. Yarnall said that the phonograph society movement had been started for just that purpose, i.e. the development of a sufficiently strong following for all better forms of recorded music so as to make profitable the production of this type of records by the manufacturers. The member inquiring called attention to the Columbia Brown-Label series



of complete operas, made in England. Mr. Doherty stated that he would be glad to secure from the English branch of the companies any of the foreign records, if he were given specific orders for them.

The musical section of the evening was opened by the playing of Schubert's Unfinished Symphony, as recorded in three double-faced records by Columbia. After the symphony there was a request for a piano record, which was complied with by playing the Brunswick record of Chopin's Polonaise in A Minor by Leopold Godowsky. This record, as was the symphony, was played on the new Brunswick un-named instrument. Then there was played the overture from "Der Freischutz", the first part on the un-named instrument and the second part on the Panatrophe, to show the difference in the reproduction of the electrical and non-electrical instruments. A few lighter selections, as requested by members, were played at the conclusion of the evening.

It was decided that the next meeting would be "Victor Night" as the two initial meetings were held in the Columbia and Brunswick offices. This meeting will be held Tuesday, January 11, at a place to be announced later. It was announced that Axel B. Johnson, of Boston, managing editor of the PHONOGRAPH MONTHLY REVIEW, who was referred to by Mr. Yarnall, as the father of the phonograph society idea in America would be present and make an address. The meeting adjourned about 10:15 p. m. with the members expressing their appreciation of an enjoyable evening. Copies of the PHONOGRAPH MONTHLY REVIEW were distributed to all who attended the meeting.

Philadelphia, Pa.

JAMES V. YARNALL, *Secretary*.

#### CHICAGO PHONOGRAPH ART SOCIETY

The December meeting of The Phonograph Art Society, was held, through the courtesy of the Columbia Phonograph Company, at their headquarters, 434 South Wabash Avenue, Chicago, Ill., at 8 P. M., December 14, 1926.

The attendance while not large owing to the severe weather, comfortably filled the recital hall.

The meeting was made especially interesting by the presence of Mr. Axel B. Johnson, Editor of the PHONOGRAPH MONTHLY REVIEW, who after being introduced by President White, expressed his pleasure at being able to attend the meeting, and gave a short talk outlining the aim and object of THE PHONOGRAPH MONTHLY REVIEW and the forming of The Phonograph Art Society and similar societies; he also expressed his pleasure with the program.

The members also had the pleasure of a short talk from Mr. Vories Fisher, President of The Chicago Phonograph Society who extended a cordial invitation to the members to attend the meetings and recitals given by the society of which he is President.

Officials of The Columbia Phonograph Company were also present at the meeting and expressed their willingness to give any assistance they could to further the good cause.

The question of programs was brought up, how they were to be arranged, by whom they were to be given and the nature of same; various suggestions were offered but as it could not be decided, the question was held over for the next meeting and recital, which is to be held at the home of William Braid White, 5149 Agatite Avenue at 8 P. M., January 11th, 1927, the program to be arranged and given by Mr. B. M. Mai. The program for the December meeting was arranged and given by George W. Oman and was as follows:

December 20, 1926. GEORGE W. OMAN, *Secretary*.  
Program Number Three of The Phonograph Art Society  
December 14, 1926.

Adagio, Opus 101 *Haydn*  
Violoncello with Piano accompaniment by Walter Golde  
PABLO CASALS

Sonata in F major, Opus 24 *Beethoven*  
1. Allegro 3. Scherzo  
2. Adagio Molto Espressivo 4. Rondo

Violin and Piano

BRUNO SEIDLER-WINKLER and ROBERT ZEILER

Trio in C minor Opus 1, No. 3 *Beethoven*  
Menuett Violin, Piano and 'Cello.

Ballad in A flat, Opus 47 *Chopin*  
Piano

IGNAZ FRIEDMAN

Concerto in E minor Finale Violin *Mendelssohn*  
EUGENE YSAIE

The Deluge Prelude *Saint-Saens*

Violin and Piano  
CAMILLE SAINT-SAENS and GABRIELLE WILLIAMS  
Variations in C minor *Beethoven*

Piano

SERGEI RACHMANINOFF

Selection Number	1 Columbia Record	7053M
	2 Polydor	12003U-2
	3 Polydor	12003U-2
	4 Columbia	7105M
	5 Columbia	36520
	6 H.M.V.	D2705
	7 Victor	6544

#### BOSTON PHONOGRAPH SOCIETY AND PLANS OF THE NEW PROVIDENCE AND OTHER SOCIETIES

Under the direction of the President, Mr. George S. Maynard, and the Advisory Committee of the Boston Phonograph Society, plans are being made for a purely musical meeting and phonograph recital during the first part of February. An All-Beethoven program will be the feature, accompanied by descriptive and analytical notes by Mr. Moses Smith and other music critics. Notices will be sent to the members in the customary way.

On Wednesday, January 12, Mr. Axel B. Johnson and Mr. Frank B. Forrest, representing the Advisory Committee, visited Mrs. Marion L. Misch at her home in Providence, R. I., to confer with her about the proposed Providence Society in which so much interest has been shown. As a result of the conference a temporary local committee of sponsors was formed consisting of Mrs. Misch, Professor R. C. Archibald of Brown University, and Mr. H. M. Parker. The initial meeting of the society is to take place Monday evening at eight o'clock, January 31st, in the music room of Mrs. Misch's home. Co-operation with the local newspapers and music dealers has been arranged and a most successful inauguration of the society is expected.

Mrs. Misch, the President of the Women's Federated Music Clubs, is widely known through her activities in musical appreciation work. Her beautiful music room, seating one hundred and fifty people, has been graciously given to the use of many worth-while causes. Mrs. Misch has given many phonograph recitals, appreciation courses, and operalogues in her home and has an invaluable influence on the musical life of Providence. She has kindly offered her music room not only for the initial meeting of the Providence Phonograph Society, but for monthly meetings thereafter.

Professor Archibald also has done a great deal of work with phonograph recitals in connection with his music courses at Brown University, a program of one of which was recently printed in these pages.

For the first meeting, an all-Beethoven program is planned, consisting of the Egmont Overture conducted by Mengelberg, the Fifth Symphony in the composite version mentioned in the Editorial Note to Dr. Mead's letter in the December issue of the magazine (first movement conducted by Seidler-Winkler, second by Dr. Weissman, third by Sir Henry Wood, and the Finale by Toscanini). The "Moonlight" sonata as played by Harold Bauer will also be given. Among the speakers will be Mrs. Misch, Mr. Parker, Messrs. Spencer, Frye, and Parks from the Boston Society, and others. A large delegation from the Boston Society will be present at this meeting. Providence is noted as a musical city and scarcely less noted as a phonographic one, due largely to the previous activities of Mrs. Misch and Professor Archibald.

A letter has been received from Joseph D. Fatjo, Executive Secretary of the Radio and Music Trades' Association, Securities Building, Seattle, Washington, stating that a new phonograph society is being established there. In New York, plans are already well advanced for a society, under the sponsorship of Mr. Henry S. Gerstle and Mr. Peter Hugh Reed, noted enthusiasts, who have long been interested in the cause of recorded music. Enthusiasts in Washington, D. C., Los Angeles and San Francisco, California, and Cleveland, Ohio, are also at work on the formation of societies. Truly the Movement is spreading and growing at an astonishing rate.

The Boston Society extends its most cordial welcome to these new organizations and wishes them the very best of success.

ROBERT DONALDSON DARRELL, *Secretary*.



# Analytical Notes and Reviews

BY OUR STAFF CRITICS

## General Review

**D**URING my recent trip west I had the pleasure of attending a meeting of the Phonograph Art Society of Chicago, accompanied by Mr. Vories Fisher, President of the other Chicago Society. The meeting was most ably conducted by President William Braid White and included a splendid musical program chosen and illuminatingly presented by Mr. George W. Oman, the Secretary. It was indeed a pity that the enthusiasts all over the country did not have the advantage of attending this meeting and having brought home in a most forcible manner the value of a phonograph society. Surely no one present could fail to realize the good a well organized society can do for the cause of good music in this country. Congratulations to Messrs. White and Oman and all the other officers and members!

Part of my visit in Chicago was spent in the pleasant company of Mr. and Mrs. Vories Fisher, Mr. Harris, Secretary of the Chicago Phonograph Society, and last, but far from least, Mr. B. M. Mai, who despite the demands of his business—particularly heavy owing to the arrival of several shipments of Polydor records from abroad and the seasonal rush—so kindly devoted his time and attention to me.

Going directly to Pennsylvania, I spent a few very busy hours in Philadelphia and Camden, N. J. On my arrival in New York, I found the preparations for the new Society there in the capable hands of Mr. Henry S. Gerstle and Mr. Peter Hugh Reed. It was evident that the New York Society would soon be well established and would adequately represent the metropolis and its many music lovers and phonograph enthusiasts.

My return to Boston found my desk loaded with contributions from many writers, making the problem of the selection of material for the coming issue increasingly difficult. Some of these contributors no doubt may be disappointed by not finding their work in this issue, but from the wealth of material it was possible to find space for only a part. In the future, we must request our contributors to be as concise as possible. The routine Phonograph Society Reports should be limited to approximately 250 words. Of course, for unusual features like Mr. Pollak's lecture in this month's report of the Chicago Society, we shall always have room. We do not believe in "cutting" signed articles under any circumstances, but we wish to have as much and as varied material for our pages as can be obtained. Our readers seem most interested in the reviews and articles of direct and helpful bearing on practical questions of the phonograph and recordings.

The outstanding records of this month's releases are the new Mengelberg Tannhauser Overture for Columbia, one of the most remarkable interpretations in recorded music; and the brilliant Poet and Peasant Overture and Rimsky-Korsakow's Spanish Caprice for Victor. Elgar's first Pomp and Circumstance Marches, conducted by the composer, should also be mentioned; the second is an English recording of unusual merit (Victor 9016). O'Doherty's Irish Folk Songs (Columbia 33116 F) and a surprising whistling record (Victor 20382) should not be passed over. From Mr. B. M. Mai in Chicago came the first Parlophone records of *Aus Italien* (Symphonic Fantasia) and *Macbeth* by Richard Strauss to be imported into this country. Unfortunately these unusual recordings arrived too late for review in this issue and mention of them must be deferred until next month.

By courtesy of the Brunswick-Balke-Collender Company, the Brunswick instrument in the Studio was supplanted by a new, electric-motor-driven "Cortez" model Brunswick. This, however, seems to be having a bad influence in one way: the Staff is becoming too lazy to wind spring motors any longer! Undoubtedly the Studio Annex will have to be remodeled into a gymnasium to supply the necessary physical exercise! At any rate, the new Cortez Brunswick is favored with constant use. And while it would still be premature to announce any final comparisons or judgments of the instruments in the Studio, we can safely say that this new Brunswick is the finest for new orchestral recordings of any instrument with a metal diaphragm sound box we have yet heard.

(As the Victor Company has just announced it is sending us a new Electrola, and the Columbia Company that it is replacing the spring motor in its excellent Viva-Tonal at the Studio with an electric one, the proposed gymnasium seems an immediate necessity!)

From the Orchorsol Gramophone Company, London, England, we have received one of the new adjustable Orchorsol patent sound boxes, which proved to be a veritable marvel as long as the adjustments were left alone. But after starting to change and experiment, R.D.D. and I had seven hours' hard work trying to get it back to where it was in the beginning—even now we are not sure that we succeeded! It takes considerable experience to adjust it correctly, but when it is tuned right it is able to give more realistic reproduction than we have heard to date. For those who love to experiment with sound boxes and reproduction, this box will prove ideal. And at its best, it can hardly be beaten.

The Jewell Phonograph Company of Chicago, Ill., writes us that it is sending two of its famous Jewell sound boxes to us for test; one of the "Nom-y-ka" and the other the new improved



"Concert" box. This of course means renewed tests and comparisons and we must ask again our readers who have signified in their letters their anxiety to read the results of our experiments to have patience a little longer. Under no circumstances can we publish premature or hastily considered findings on a subject of such vital importance.

As an illustration of the fairness and broad-mindedness of manufacturers today, we wish to quote from the Jewell Company's letter: "We hope you will give our reproducers a thorough trial and let us have your 'honest-to-goodness' opinion as to their merits."

From Doctor Walter Damrosch we received a most cordial letter of thanks for the article on the New York Symphony Orchestra in last month's issue. In his own inimitable manner the Doctor said that he was still young enough to like to have nice things said about his work. We were grateful for the opportunity of saying a few of the nice things his long years of service so richly warrant. We hope to hear more recordings made under his direction soon, for with him, we consider his recent resignation from the conductorship of the New York Symphony not a tombstone, but a milestone! May he have many more years for his splendid work!

Studying the number of foreign 1927 catalogues that have arrived at the Studio, I am more than ever convinced that the manufacturing companies abroad list fully as much, if not more, so-called "Popular Music" in their catalogues than the American companies do today. Looking over these 1927 lists, even the most discriminative record buyer cannot fail to note that almost every one of their notable recordings is now available also in American catalogues, either in different versions or as re-pressings obtained through the exchange agreements existing between affiliated companies. In most cases of different versions, the superiority is easily ours.

The additions to the Studio Library of nearly every important recording released bear a most vivid and unanswerable testimony to the claim that the American manufacturing companies can more than "hold their own" with any of the others.

Axel B. Johnson.

## Orchestral

COLUMBIA 67221-2 Wagner: Overture to Tannhauser 2 D12s. Price, \$1.50 each. Played by the Concertgebouw Orchestra of Amsterdam, conducted by Willem Mengelberg.

Here at last we have a Tannhauser Overture which is not sheer bombast on one hand or unbridled passion on the other.

The greatest interpretations are those which have been carefully thought out in advance, when all details are studied and made to fit into their proper places in the picture. What we have had before this have been broad strokes of the brush. Mengelberg has the imagination and the conception for these broad strokes, but he also has the musicianship and intellect and painstaking care that amounts to genius to etch in the smaller details so that the work preserves its proper balance.

The proof of this statement lies in the tempo chosen for the opening section. In spite of the marvellous mystery in

these opening chords, one becomes irked with the dragging tempo. The first feeling of the hearer familiar with the work is one of rebellion. But as the playing continues, the irksomeness disappears and in its place there succeeds a feeling of the fitness of things. Here is the real "Tannhauser," the very Wagnerian music drama itself in miniature.

Mengelberg does not only feel every phrase, every rhythmic and melodic figure, himself,—he succeeds in communicating every shade of his feeling to the listener. On hearing the recording for the third or fourth time, after having also listened to other versions, one becomes fully conscious of the debt that is owed to Mengelberg. The Tannhauser music, so hackneyed by the indiscriminate "pawing over" of second-rate musical minds in so-called popular concert-hall programs, here takes on a new and beautiful familiarity. As some one wisely said on hearing this interpretation, "One doesn't know the Tannhauser Overture until he has heard Mengelberg!"

The recording itself of this work may be a little uneven in places, but one's attention immediately returns to the enchanting tonal beauties of the orchestra and to the exquisite shading and phrasing of the conductor and one forgets the mechanical side entirely.

The many admirers of Wagner's great overture can hardly afford to be without this interpretation, no matter what recorded version they may already possess. I can safely advise them that this recording throws an entirely new light on their favorite work and reveals many beauties unnoticed before, as well as being, of course, a worthy addition to any record library.

A. B. J.

VICTOR 6615-7 Tchaikowsky: Nutcracker Suite, Red Seal 3—D12s. Price, \$2.00 each. Played by the Philadelphia Symphony Orchestra, conducted by Leopold Stokowski.

- Part 1, Overture Miniature; Marche.
- Part 2, Danse de la Fée Dragée; Trépak.
- Part 3, Danse Arabe.
- Part 4, Danse Chinoise; Danse des Mirlitons.
- Parts 5 and 6, Valse des Fleurs.

Tchaikowsky's familiar ballet-music, the "Casse-Noisette" suite, long a favorite work from which to select recorded extracts, has at last been recorded entire in a most brilliant fashion by Dr. Stokowski and the Philadelphians. As a feat of recording it is far from inconsiderable; the overture, Danse de la Fée Dragée, Trépak, and Valse des Fleurs, in particular, reproduce the orchestra with remarkable color and power. One notes with unusual delight that the kettle drums, so often neglected in Stokowski's recordings, here get at least a chance to reveal themselves.

The music of course is ballet-music and it is of a type that is attractive to large numbers of people, while at the same time it is characterized by no small value of musical workmanship. The use of these records today for demonstration purposes will have the most beneficial effect in building up larger and larger groups of non-musical people who are interested in orchestral music. The educational work that Dr. Stokowski is doing with such works as the Nutcracker Suite, the New World Symphony, etc., is having a splendid influence. It is in large part due to his recordings that orchestral music is having the widespread appeal to American record buyers it is coming to have today.

Of course, it is hardly necessary to add that this version of the Nutcracker easily surpasses all previous ones. For those unable to buy the whole set, I might suggest that the first record be chosen if but one is desired. It contains the delightful little Overture Miniature, the Marche, the ever-popular Dance of the Sugar Fairy with its felicitous use of the celesta, and the pounding Trépak. A real bargain in orchestral music even at the Red Seal price, and a record whose effectiveness and brilliance enable it to hold its own anywhere.

VICTOR Tchaikowsky: 1812 Overture and Waltz from Eugen Onégin. 2 D12s. Price, \$1.50 each. Played by the Royal Convent Garden Opera Orchestra, conducted by Eugene Goossens.

On the very heels of Sir Henry Wood's Columbia complete version of the 1812 with its almost infernal din of bells, comes this three-part version by Mr. Goossens with the Eugen Onégin Waltz on the odd side. One begins to listen to these records with a feeling of, "What, another 1812!" but curiously enough Mr. Goossens is soon discovered to



play the overture as though it were really music, and not merely a stunt or oddity. His 'cellos are hardly up to those of the New Queen's Hall Orchestra and perhaps the Victor recording is not so much the *tour de force* the Columbia is, but the ending is infinitely superior from a musical standpoint.

The Onégin Waltz is well done and helps to sway the balance in a choice between the two sets to Victor. If one must have an 1812 and wishes to have an interpretation rather than an exhibition, Goossens' version is the one to recommend. The question of economy also favors this set and in this case the fact that it is somewhat cut is an advantage rather than a disadvantage.

VICTOR 6603 and 1185 Rimsky-Korsakow: Spanish Caprice 1 D12 and 1 D10 Red Seal. Price, \$2.00 and \$1.50 respectively. Played by the San Francisco Symphony Orchestra, conducted by Alfred Herz.

These two records of Rimsky-Korsakow's virtuoso "Capriccio espagnole" have not been listed in the regular supplements of the Victor Company, but appeared in the special list added every year to the catalogue. Upon their arrival at the Studio they were played five times in the first day, so great was the impression they made on the Staff. Here is exactly the sort of work that is needed today: masterly in musical construction, but based on comparatively simple material; rich with all the resources of the orchestra; arrestingly rhythmic; brilliantly performed and even more brilliantly recorded. An ideal choice for issue! Not only will every experienced phonograph enthusiast want the work, but the general public, musical or unmusical, if but given a chance to hear it, must inevitably be convinced of the abilities of the phonograph and the recording laboratories today.

Dr. Herz and the San Francisco Symphony do surprisingly well with the considerable technical difficulties of the piece. The cadenzas of solo clarinet, flute, violin, brass, etc., are played with masterly finish. Perhaps the brass choir of the San Francisco Orchestra should be ranked as only fair, but every other section deserves an emphatic "very good." The recording passes every test and avoids "sharpness" with no expense of brilliance.

This Spanish Caprice, apart from its dazzling orchestral virtuosity, is usually considered of rather slight musical value and often sounds somewhat thin in concert. But these records do it better justice than a concert hall performance and convince the listener that Rimsky was very much himself when he wrote it. The Spanish element is as much Russian as Spanish and echoes of Scheherazade are very clear at times, but there never is a dry moment in the work, not a single section or "bridge" passage that is uninteresting. Rimsky goes easily on from one piquancy to another and at the very time one thinks he has exhausted every resource of development, of rhythm, or of color, he comes with effects more ingenious and arresting than before.

A splendid recording and one which does credit to Conductor, Orchestra, and Recorder. A work which can be endorsed wholeheartedly and the choice of which for issuance entitles the Victor Company to our heartiest congratulations.

POLYDOR 65924-5—Schreker: Der Schatzgräber, Zwischenspiel. 2 D12s. Played by the Berlin Philharmonic, conducted by Franz Schreker.

POLYDOR 65912—Schreker: Der Schatzgräber, Nachtgesang. D12 (1 part). Played by the Berlin Philharmonic, conducted by Franz Schreker.

The operas of Franz Schreker are practically unknown outside of Germany and only a few of his orchestral works have been played in America. As he has been acclaimed by many to represent the leader of the new school of German composers, it is naturally of great interest to be able to hear some of his works in recorded form, performed under his own direction.

This Intermezzo and Nightsong from his opera, Der Schatzgräber, are characteristic of his work but hardly represent it as its best. Schreker writes in the Post-Wagnerian vein, in one continuous ecstasy, a shifting, surging ocean of emotion. There is undoubted beauty, and pages such as at the ending of the Intermezzo are genuinely rich in it, but one wishes before long for the bitter bite or harshness or the clash of rhythms that would lend more authentic life to this over-ripe lushness.

And yet, for all their richness, these works move one. They are something to be heard and well learned; time will sift the sincerity from the merely sensuous. Americans interested in a decadent art such as Schreker's may well be thankful to the Polydor Company that this art too is authentically represented on records and to Mr. Mai of Chicago for making them available in this country which has such little opportunity for hearing Schreker's works in the concert hall.

Also in the Polydor catalogue is Schreker's suite, Der Geburtstag der Infantin, after Oscar Wilde, in 6 parts, Polydor Nos. 69768-70, played by the Berlin State Opera House Orchestra and conducted by the composer. The only other recorded work of Schreker (with the possible exception of songs) is Ein Tanzspiel (Rokoko), Four Pieces in Old Style, in 4 parts, Parlophone P 2195-6, played by the Orchestra of the Berlin State Opera House and conducted by the composer. It is to be hoped that his Prelude to a Drama will be recorded under his direction also within a short time.

COLUMBIA 50025-6-D—Grieg: First Peer Gynt Suite. 2 D12s. Price, \$1.25 each. Played by the Columbia Concert Orchestra.

On the heels of the Victor Peer Gynt Suite mentioned last month comes this Columbia version, also electrically recorded, of course. The unnamed conductor of this version easily carries off first honors for interpretation in Parts 1 and 2, Morning Mood and Ase's Death. His reading is more authentic, closer to the Scandinavian folk mood of the two pieces, than the more brilliant, concert performance of Pasternack for Victor.

However, neither the orchestra nor the recording approaches the Victor set, particularly in the last two parts, Anitra's Dance and In the Hall of the Mountain King, where as stated before Pasternack gives an astonishing reading. Those desiring the more authentic interpretation of the first two numbers may prefer the Columbia record, but the latter two are decidedly preferable on the Victor.

VICTOR 9013—Mendelssohn: Fingal's Cave (Hebrides) Overture. 1 D12. Price, \$1.50. Played by the St. Louis Symphony Orchestra, conducted by Rudolph Ganz.

At last, a long awaited Fingal's Cave Overture is made available in this country. (For owners of Edison's instruments there has been issued an Edison version, No. 80587, by the American Symphony Orchestra.) With the Midsummer Night's Dream music, this overture undoubtedly represents Mendelssohn at his best. Here, his orchestration and his themes are never over-ripenly luscious, dripping with sentiment. There is a sparseness, a hard vigor and strength here that he never achieved elsewhere.

One might quarrel a little with Dr. Ganz's tempi in several places, especially at the beginning where he seems much too hurried, but the reading is well balanced and executed otherwise. The St. Louis Orchestra plays better than in any of its previous records and the recording throughout is very good. This is probably the best version of the Overture available today as the Polydor record by Bruno Walter (Polydor No. 65930) which was recently added to the Studio Library was rather disappointing from a recording standpoint although it has many points of excellence otherwise.

VICTOR 35797—von Suppe: Poet and Peasant Overture. 1 D12. Price, \$1.25. Played by the Victor Symphony Orchestra.

Apparently the Victor Symphony and Concert Orchestras are to re-record electrically the long list of light and concert overtures previously in the Victor catalogue. It is to be hoped that this will be done, for many enthusiasts regretted sadly the discontinuance of the former list. If all re-recordings can approach the excellence of this one of the ubiquitous Poet and Peasant, record buyers may expect a real treat.

The conductor is not named, but he deserves full credit for a remarkable performance, a performance equalled in every respect by the orchestra and the recording. The familiar light overtures are of great importance in appreciation and educational work and played as they are here, with truly superb effectiveness, they are of double value. One may attend a great many concerts and hear all the previous recordings of this overture but he will have little chance of hearing a performance to compare with this one.



COLUMBIA Masterworks Set. No. 10, Cesar Franck: Symphony in D minor. In eight parts. Price including album, \$6.00. Played by the New Queen's Hall Orchestra conducted by Sir Henry Wood.

Franck's great symphony, received with such coolness at its first performance, has gradually become one of the most popular in the orchestral repertory. Strangely enough, its appeal seems to be as strong to the trained musician and concert-goer of "advanced" tastes as to the layman. A work of truly sublime beauty wedded to the finest technical construction and orchestration, Franck's Symphony can hardly be surpassed for nobility and loftiness of character.

This recording was made a few years ago when conditions were hardly as favorable as they are today. It was the first recording of the work to be made and even today is still (with the exception of a six-part, little known French version) the only one. One is disposed to overlook much in consideration of the value of the music itself and the courage of the manufacturers in issuing it. It would be a mistake to claim too much for the recording or the performance, neither of which is all that it might be. The set can hardly be used to demonstrate the abilities of the phonograph or to compare (as some recent recordings can compare) with the actual concert hall performances.

But those who know the phonograph and the old recordings and are willing to make the necessary allowances may find in this set, partially concealed as they may be, much of the grandeur and the intimate sincerity with which Franck endowed his great work. The first movement falls short of its true magnificence and the beginning of the second is in a vein of melancholy rather than romance, but Sir Henry Wood does his best, and in many places does very well indeed.

Somehow this set, in spite of its imperfections, wins a deeper place in the hearts and minds of those who own and play it, than many others, supposedly far superior recordings. The magic of the music itself overcomes everything that would obstruct it. So it is that one can recommend this Symphony to those who will understand and love it and overlook the shortcomings of the version itself. Few sets, no matter how impressive or technically perfect, will ever have the same effect on music lovers that this has had.

This recording should be a lesson to all manufacturers that the race for technical supremacy is not the primary thing in making records. After all, the first element is music: if that is neglected the rest, no matter how good, avails nothing; if that is present, one hardly thinks about the rest, no matter how poor it may be.

So while we may look forward to a fully adequate electrical recording of the Franck Symphony for the future, played as it often is in the concert hall, for the present we must thank the Columbia Company for the version they have given us. It is the Franck Symphony with all its inherent beauty intact, for those who have the ears and minds to find it. And the present reviewer for one can testify that this set would still be kept in his library long after works far more effectively performed and recorded had been allowed to go.

#### CONCERTO

VICTOR (Music Arts Library) Nos. 6516-9—Schumann: Concerto in A minor for Piano and Orchestra, Op. 54. 4 D12s. Price including album, \$8.50. Played by Alfred Cortot and the Royal Albert Hall Orchestra, conducted by Sir Landon Ronald.

This is the first and as yet the only recording of Schumann's great piano concerto, undoubtedly the most often played and most widely known of all the works for piano and orchestra. As such it was eagerly welcomed upon its issue in England a short time ago and will no doubt receive as cordial a reception here.

The first movement of this concerto, originally intended as a Phantasy for Piano and Orchestra, is one of the finest of all the Romantic Tone-Poet's creations. The piano cadenza even succeeds in transfiguring the customary display of digital dexterity into a passage compelling in its emotional and intellectual strength. After the first movement, the dainty Intermezzo and the more conventionally vivacious Finale hardly reach the same plane of inspiration, pleasant and appealing as they are.

The recording, mechanical of course, is rather uneven in parts, but at its best is very good indeed. The piano is well recorded and Sir Landon Ronald provides (as always) a discreetly balanced accompaniment. Cortot's interpretation

is one that will please his admirers immensely and confirm those who dislike his readings in their estimation of him. That is to say, it is distinctly individual, producing an immediate positive or negative reaction on the hearer. The performance, like the composition itself, is best in the first movement. The Finale is rather disappointing, at least to the present reviewer, who finds the treatment of the principal theme rather too heavy-handed for his personal taste.

Again one must speak of the sumptuous albums and the excellent notes accompanying the sets in the Music Arts Library. One can imagine nothing more pleasing to eye and mind nor more convenient in use.

#### BAND

VICTOR 20319-20 Rossini: William Tell Overture. 2 D10s. Price, 75c each. Played by Pryor's Band.

The best bands are constantly attempting the popular overtures, occasionally with considerable success. Pryor's Band does remarkably well here and thanks to the capabilities of the new recording the "Storm" comes out with adequate volume and power. One might quarrel with the interpretation in places, but for its purposes this recording is excellent indeed.

VICTOR 35799—Strauss: Blue Danube and Southern Roses Waltzes. 1 D12. Price, \$1.25. Played by Pryor's Band.

Why will a band that can play as well as Pryor's in the Officer of the Day March and the Overture to William Tell attempt Strauss Waltzes and allow a record like this to be released? The rest of this month's releases are of such high calibre that it is a pity that this most decidedly mediocre performance is included among them.

## Chamber Music

POLYDOR 12049L—Strawinsky: Concertino for String Quartet. D12 (1 part. Price, \$1.50 (Mr. B. M. Mai). Also Krenek: Waltz from String Quartet, Op. 20. Played by the Amar-Hindemith String Quartet.

Polydor seems to be more cordial towards modern works than any other recording company. In this Concertino it adds a notable little chamber music work to the lists of recordings of modern composers. The Concertino is true to its name, a veritable "little concerto" in simple, easily followed form. It is superbly played and recorded.

This little work, while characteristic, is not unpleasantly "ultramodern" for conservative ears and this record may well serve to represent the contemporary movement in every large collector's library. It can hardly be called a masterpiece, but it sure is (to the present reviewer, at least) a most enjoyable little composition.

COLUMBIA Masterworks Set No. 43—Mendelssohn: Trio in C minor Op 66 for Violin, Viola, and Piano. 4 D12s. Price including album, \$6.00. Played by Albert Sammons, Lionel Tertis, and William Murdoch.

Not a great deal is known about the genesis of this trio nor are its actual musical contents of any unusual meaning or interest. But admirers of Mendelssohn will find much to enjoy in it, written as it is in his characteristic facile vein. Chamber music enthusiasts can hardly fail to be without it as it sets a standard for trio performance that will be hard to excel. The Sammons-Tertis-Murdoch combination is a splendid one and they give a performance of great dexterity and finish. The recording also is very fine, unless one might think the piano and viola rather too prominent in certain passages. Formerly, in chamber music recording, the bass was often inadequate; now it seems as if the pendulum had swung almost too far in the other direction.

#### R. D. D.

Victor 6606—Romance in F. Violin solo played by Jacques Thibaud, with piano accompaniment by Harold Craxton. As the silken tones come out of the machine one can very readily visualize the aristocratic Frenchman. Thibaud represents the very finest traditions in French music, and nowhere are they better displayed than in his gorgeous tone, a tone not big in size, but of a quality of great beauty.



This record was very much worth doing well, and I recommend it heartily. Only the high tones are harsh and obscure.

1191—Gavotte Tendre (Hillemacher), and Menuet (Debussy). Two charming dances played with the most delightful grace by the cellist, Pablo Casals. Those who hear this record realize why Casals is so often compared with Fritz Kreisler. Each is master of his instrument, and, in addition, master of a far more important thing—the art of phrasing. The recording here is excellent.

1196—Turkish March (from Beethoven's "Ruins of Athens"), and Brooklet (a Schubert song arranged by Rachmaninoff). Piano solo by Sergei Rachmaninoff. Relevant to what I had to say under Victor 35806, who would be so rash as to claim that piano-forte recording represents the real sound of the instrument? In this record we have evidence of excellent playing by the Russian master, but the tones jangle. One who has sufficient imagination to forget the recording and concentrate on the playing and interpretation should, however, get a great deal of enjoyment from this release.

Columbia 125-M—Just a Cottage Small, and Only a Rose. Violin solo played by Sascha Jacobson. Although this record represents the unpardonable sin of devoting an artist to balladry, it deserves praise for two reasons. It shows how the artist will out in spite of the piece he is playing, and, secondly, it is, so far as I can recall, the best recent violin recording under the electrical process.

781-D—Adeste Fideles, and Silent Night, Holy Night. Chimes and organ, with the addition of a brass quartet in the second number. Christmas music received too late for inclusion in our last issue. Howard Kopp plays the chimes.

783-D—Dance of the Toy Regiment, and Dancing Stars. Exercises in virtuosity on the xylophone by George Hamilton Green. The instrument records unusually faithfully.

Victor 1201—Invitation to the Waltz (both sides). Piano solo, played by Alfred Cortot. The typical brilliance and dash of Cortot's playing are here, as well as an occasional, uncharacteristic heavy-footedness. The recording is good, for the first side, excellent for the second.

Brunswick 10269—Hymn to the Sea, and Heart of Harlequin (Drigo-Auer). Violin solos by Mishel Piaastro. This record is far below the other violin record of the month. The recording is here very harsh, and whatever Piaastro may do is of little avail.

## Choral

Victor 35806—Adeste Fideles, and The Lost Chord. Sung, with organ accompaniment, by a chorus of 2500 male voices, representing the Associated Glee Clubs of America. This recording is notable in many respects. To start with it was made during the actual performance at the Sesqui-centennial Auditorium. Further, it illustrates the absurdity of thinking that the phonograph has reached the peak of perfection, or has reached its own peak, whatever that may be. For on the side of achievement, the recording gives me a feeling stronger than in the case of any previous record that the singing is taking place in the room in which I am listening. On the side of failure of achievement, there are many rough spots on the record and much to indicate that there is a good deal still to be done before choral recording, or any other kind of recording may be called perfect. Of course, I should mention that some of the blasts were due to the sound box—a Columbia old style—which was not over-suited to reproducing choral music. But the record came in very late, almost as we were going to press, and there was not time for further checkup. I shall try to revise any false impressions, if there be any, next month. But I am safe in recommending the record to the public, for any revision of opinion will be for the better. One more detail deserves attention. Undoubtedly there was a conductor for the

chorus. It seems to me that he ought to be mentioned on the label, but there is no indication as to his identity.

20358—Song of the Cherubim (Glinka), and Church Scene (from Rimsky-Korsakov's "Christmas Eve"). Russian Symphonic Choir led by Basile Kibalehich. Readers of the last issue of the PHONOGRAPH MONTHLY REVIEW will expect this choir to live up to a very high standard. They do so on this record. The second side has a regular virtuoso display of a remarkable contra-bass singer. The recording, however, is uneven.

Brunswick 3294—Lead, Kindly Light, and God Be With You 'Till We Meet Again. Sung by the Collegiate Choir with orchestral accompaniment. Mediocre singing and recording.

Columbia 691-D—Fight for Kansas, and Lamp in the West. The first spiritedly sung by the Alma Mater University of Kansas Glee Club; the second musically rendered by the well-trained University of Kansas Glee Club. Professor Thos. A. Larremore directed the first, Justus H. Fugate, a student, the second.

## Vocal

Columbia 9011-M—Vile Race of Courtiers (from "Rigoletto"), and Make Way for the Factotum (from "The Barber of Seville"). Riccardo Stracciari sings both sides splendidly, with a gorgeous baritone voice. The "Rigoletto" music seems better recorded, and certainly the orchestral accompaniment is better than in the case of the Rossini aria. Stracciari has a naturally beautiful voice, and the Italian temperament for dramatizing.

5064-M—The Nightingale and the Rose (from Saint-Saens "Parysatis") and Bell Song (from Delibes' "Lakme"). Sung by Eva Leoni, soprano, with orchestral accompaniment. This singer has a voice of remarkable purity, so remarkable, indeed, that the tones often suggest unhuman quality. They sound more like some strange flute than a human voice, so perfectly placed are they. Such coloratura singing matches the best of Galli-Curci, which is high praise, certainly. The high tones are singularly free from the harshness induced by the new style recording, though there are occasional exceptions, as at the end of the first aria. And in the second aria, the end is disappointing, too, for here Miss Leoni is guilty of her only occasion of flattening. The orchestral accompaniments, I may say for once are a credit to Columbia. They are subdued, yet mellow. All in all, this record is one of the finest I have listened to in months.

4035-M—Tu Ca Nun Chiagne, and Nina. Sung by Riccardo Stracciari. A less pretentious (and less expensive) record than Stracciari's other. Both numbers are well rendered.

126-M—O du Frohliche, and Stille Nacht, Heilige Nacht. Sung by Elsa Alsen, soprano, with violin, chimes and organ accompaniment. Mme. Alsen has a nice voice, though this record does not seem to display it at its best. Yet the record itself is comparatively inexpensive, well worth the money.

801-D—My Baby Knows How, and Baby Face. Piano accompaniment. The singer, Charles Kaley, has a voice that lends itself well to recording.

775-D—I Don't Mind Being All Alone, and I Never Knew What the Moonlight Could Do. Kitty O'Connor, the Girl Baritone.

780-D—Don't Forget the Pal You Left at Home, and Mother Dear. Sung by Allan Jordan.

14173-D—Go Wash in Jordan Seven Times and Drive and Go Forward. Sermons by Rev. J. C. Burnett, assisted, in singing, by Sisters Grainger and Jackson. I suppose it would be presumptuous to criticise a sermon.

15105-D—Goodbye Booze, and Travelling Man. The first by Gid Tanner and Faith Norris with fiddle and guitar accompaniment. The second by "Dock" Walsh with banjo accompaniment. The record certainly has volume.



- 14167-D—He Belongs to Me, and Mama Stayed Out the Whole Night Long. Sung by Maggie Jones with piano accompaniment.
- 15107-D—We Will Meet at the End of the Trail, and The Crepe on the Little Cabin Door. Sung by Vernon Dalhart with violin and guitar accompaniment, supplemented on the second side by mouth-harp.
- 771-D—Crying Again and Just Waiting for You. Rendered by Art Gilham, the Whispering Pianist.
- 14154-D—Southbound Train, and Birmingham Boys. Sung by the Birmingham Quartet. For those who want primarily volume, this record should be a boon.
- 14170-D—He Brought Joy to My Soul, and I'm Coming, Virginia. Sung by Ethel Waters with the assistance on the first side, of her Ebony Four, and on the second side by her singing orchestra. This and the following record disclose a songstress who knows how to "put across" a number. Chief among her excellences is exceptional diction.
- 14125-D—Make Me a Pallet on the Floor, and Bring Your Greenbacks. Ethel Waters with piano accompaniment.
- 14169-D—Befo' This Time Another Year, and When the Train Comes Along. Sung by Odette and Ethel with piano accompaniment.
- 789-D—When You Waltz with the One You Love, and That Haunting Waltz. Sung by Gypsy and Marta, with piano accompaniment. I am beginning to think that jazz is not so bad as it is pictured.
- 14151-D—Lonesome Jimmy Blues, and Awfully Blue. "Sung" by Jack Erby with piano accompaniment. But—to continue the remark under the previous review—Blues are worse.
- 788-D—New Moon, and Song of the Wanderer. Sung by Douglas Richardson with piano accompaniment. A pleasant voice, not forced.
- 700-D—My Cutey's Due at Two-to-Two Today, and How Many Times? The Happiness Boys, Billy Jones and Ernest Hare, do well with two popular songs above the average in snap and melodiousness.
- Victor 6610—Serenade, and Love's Nocturne. Beniamino Gigli with orchestral accompaniment. In the second number Gigli sings not heroically, as is his wont, but lyrically. In such moments his voice is rarely beautiful. In the first number there is the old tendency to force tone. Yet the record as a whole is a good display of the lighter Gigli voice. Recording and orchestral accompaniment are fair.
- 6593—Lo, Here the Gentle Lark, and Swiss Echo Song. Sung, with orchestral accompaniment, by Marion Talley. This record tends to confirm previous impressions of Talley's voice. There is little "soul" in her tones, and occasionally they are hard. The electrical recording does not help to soften them. Her intonation is, as a rule, good, but in the Swiss Echo Song there was occasional flattening. As for the technique of coloratura song, Miss Talley seems to possess it in abundance. Her trilling is especially smooth. But until she can put more real expression in her song, she will not be a great singer.
- 1197—When Twilight Comes, I'm Thinking of You, and Calling Me Back to You. Sung by John McCormack with orchestra. This record seems to be justified mainly by the fact that McCormack must have at least one issue a month. The songs themselves, I suppose, are a question of taste, but as to singing, McCormack has done much better than in this case.
- 1195—Cielito Lindo (Beautiful Sky), and Carmela. A Mexican and Spanish-Californian folk song sung in Spanish by Dusolina Giannini, with orchestral accompaniment. The singing is beautiful, even if Miss Giannini can do even better. The first is the prettier of the two songs. The accompaniment is very sympathetic, and the recording fair. The diction is not too clear.
- 1172—Thy Beaming Eyes, and Oh, That We Two Were Maying. Two sentimental songs well rendered by Lawrence Tibbett.
- 1198—By the Waters of Minnetonka, and Trees. Sung with orchestral accompaniment by Ernestine Schumann-Heink, who has been a stranger to the records for some time. It is customary to begin a criticism of Schumann-Heink's singing by an expression of wonder at the manner in which she retains her great voice, and I shall do the customary thing. The diction is remarkably fine, too, and accompanying and recording combine to make a good job.
- Columbia 838-D—Take in the Sun, Hang Out the Moon, and Clap Yo' Hands. The Singing Sophomores turn out a very neat product, so to speak. The second song (one of Gershwin's snappy tunes) is particularly well sung, with skilful phrasing and good diction.
- 818-D—Ezekiel Saw the Wheel, and Little David. Two Negro Spirituals rendered by the Fisk University Jubilee Singers, who ought to (and do) know how to interpret such songs. Recording is good.
- 744-D—Nearer, My God to Thee; and Lead, Kindly Light. Sung better than usual by the Shannon Quartet.
- Victor 6605—Thou Whom I Implore (from Spontini's "La Vestale"), and Oh God Protect Her (from the same). Sung by Rosa Ponselle with orchestra. This record is typical of the more recent releases of the leading dramatic soprano of the Metropolitan in that she just misses attaining greatness. Ponselle's voice five years ago was a wondrous thing to hear—a voice of almost unbelievable opulence. Now it is a little hard, the singer seems to strain just enough to give the listener a feeling of discomfort. The quality has deteriorated, let us hope not permanently.
- 6614—Carnival of Venice (both sides). Toti Dal Monte singing in Italian, with orchestra. This record presents coloratura singing of average merit, the voice tight, as such voices usually are, and the quality of an ordinary sweetness. The music itself will have a wide popular appeal, though I do not like it. The orchestra does its work well.
- 6619—The Two Grenadiers (Schumann), and Midnight Review (Glinka). Sung by Feodor Chaliapin, the Russian bass, with orchestra. I could not understand any of the words, and so I assume that Chaliapin uses Russian for both, though Schumann's text was, of course, German. Chaliapin is "slipping." His voice is a shadow of its pristine greatness. His interpretative mannerisms are even more exaggerated on this recording of the Grenadier song than previously. Yet allowing for all possible detractors, no one can afford to be without at least one example (and the Grenadier song is, perhaps, most typical) of Chaliapin's genius for dramatizing, a genius that cannot be caged even within the limits of an art song. In Glinka's song, of course, he is very much at home.
- 1194—Abide with Me, and Lead, Kindly Light. Amelita Galli-Curci singing in English, with orchestra. There are many surprises in this month's vocal releases, and not the least is the change that Galli-Curci's voice seems to have undergone. I first put this record on without looking at the label, and I was very much puzzled to place the voice, though I ought to be able, by this time, to recognize Galli-Curci's; and though I actually thought of her I dismissed the possibility. I hope this record does not tell the true story, for if it does then gone is the marvellously beautiful quality of Galli-Curci's voice, a quality unique among singers of the florid type.
- 1208—La Donna e Mobile (Woman is Fickle) (from Verdi's "Rigoletto"), and Lucevan le Stelle (The Stars Were Shining) (from Puccini's "Tosca"). Martinelli sings both arias very well, accompanied by a good orchestra. Both sides are well rendered.
- 1203—My Little Teresa, and A Lady of Seville. Sung in Spanish by Emilio de Gogorza, with orchestral accompaniment. Two unpretentious songs rendered with the very perfection of grace by an artist of the highest rank. One of the best vocal records of the month.



Brunswick 10263—The Palms, and The Holy City. Sung by Richard Bonelli with orchestral accompaniment. Here is a baritone voice of rare beauty, not overwhelming power, but sufficient for all ordinary purposes. Never is the voice forced so that it becomes hard. The quality is the true baritone. The employment of the voice is that of an artist who knows thoroughly how to sing. Bonelli is one of the younger singers who has now "arrived." It is unfortunate that with such splendid singing the orchestral portion should be inadequate.

3295—When the Roll is Called Up Yonder, and When They Ring the Golden Bells for You and Me. Criterion Male Quartet with brass choir and organ. In the first chimes are added, in the second, bells.

Columbia 14249-F—Figlio Vendicato overo Vendetta 'E Mamma; and O'Dulore 'E Pola Negri P'a Morte 'E Valentino. Sung by Gilda Mignonette.

14250-F—Giustizia di Madre Vandetto Dopo Sei Anni; and Pola Negri Piange Per la Morte di Valentino. Sung by Roaul Romito, tenor. The "affair" of Pola and Rudolph, America's screen favorites has inspired one side of each of the above records. They are not for a general audience, but for Italian.

Victor 78916—At Church (Tchaikowsky), and Valse Gatchino (Andreeff). Played by Kirilloff's Russian Balaika Orchestra. This is a very good record. The instruments used are peculiar to Russia, and, being plucked, would apparently have great limitations. Yet the orchestra here manages to secure great variety of quality and expression.

78922—The Dawn is Breaking, and the Old Gypsy. Tamburica orchestra with, on the first side, male quartet, on the second, tenor solo.

At my last visit to the studio I was very much interested to hear the "Poet and Peasant" Overture, which Victor has just issued as one of the long series of popular overtures, destined to fill in the holes in the catalogue which are a result of the new electrical recording.

If "Poet and Peasant" is typical of the manner in which the series as a whole is to be treated,

then Victor is indeed to be commended for a great gift to the music-loving public, a gift of incalculable influence on the musical education of that public. Musical connoisseurs may very well sneer at von Suppe's overture, but the fact remains that such things as these, well played, are the things that provide the bridge from the cheap music of the dance-hall to the masterpieces of the concert-hall.

And in this case the overture is certainly well played. An orchestra of practically symphonic dimensions combines with the very finest of recording to give a performance which, for brilliance, clearness of attack and outline, and interpretation on the part of the conductor, is the superior of many a more expensive record. In fact I do not hesitate to place it among the very finest of orchestral recordings now available.

Another piece that engrossed my attention was the Spanish Caprice of Rimsky-Korsakov, played by Hertz and the San Francisco Symphony Orchestra. This performance, while not a great one, was adequate. Of course it suffered from being played soon after the "Poet and Peasant" Overture, which, to repeat, was of such amazing *naturalness*. Of the London Symphony by Vaughan Williams, which I heard from a set imported from the English Columbia company, it would be possible to rhapsodize at great length. Anyone who listens to a great deal of modernist music must be very grateful to Williams for writing in an idiom which is not a constant strain on the patience of the listener.

The above, and others, incidentally, we played on a magnificent new Brunswick which just arrived at the studio.

MOSES SMITH.

## Popular and Foreign Recordings

By FRANK B. FORREST

### BRUNSWICK FOX TROTS

3332—You're Burning Me Up and Crazy Quilt—(The Wolverines).

3371—Some Day and Moonlight on the Ganges. Both very popular for dancing and are here recorded in delightful style by Jack Denny and His Orchestra, with vocal refrains by the Bonnie Laddies, which greatly increase the record's value.

3375—I've Grown So Lonesome Think-of You. Take in the Sun, Hang Out the Moon. (The Clevelanders). Good dance time, very loud and clear, pleasing vocal refrain.

3382—I Never Knew What the Moonlight Could Do. My Baby Knows How. Ben Selvin and His Orchestra, with vocal refrain. The first is by Jack Denny and His Orchestra.

3388—Don't Be Angry With Me and The Two of Us are both loud, tuneful, and good rhythm. Frank Black and His Orchestra with a vocal refrain which certainly adds to the merits of this record.

### OKEH FOX TROTS

8416—Kansas City Blues. Original Black Bottom Dance by Perry Bradford and His Gang, with vocal refrains, seems to contain all the extraordinary noises desired by those who like "blues."

40718—I Still Believe in You and Just a Little Longer. Both are full of melody and rhythm and have vocal choruses that greatly add to the attractiveness. Do not miss this one. (Hotel Astor Orchestra).

40716—I Don't Mind Being All Alone. Very popular at the Cabaret, and My Baby Knows How. (Sam Lanin's Melody Shieks). Vocal chorus in each by Sam Cleg. Be sure to buy this record.

40714—Hello Bluebird. I Love the Moonlight. Good vocal refrain by Billy Jones. (Mike Markel's Orchestra.)

40709—I Want to be Known as Susie's "Feller". Looking at the World Thru Rose Colored Glasses. The first by Harry Reiser's Jazz Pilots and

the reverse side by Sam Lanin's Melody Shieks. Each has a vocal chorus.

### VICTOR FOX TROTS

20359—I've Got the Girl! (George Olsen and His Music). Tonight You Belong to Me.—Waltz. (Roger Wolfe Kahn and His Orchestra). Refrain by Franklin Baur. Delightful.

20352—Meadow Lark. George Olsen and His Music, vocal trio. Sweet Thing. Nat Shilkret and the Victor Orchestra. Vocal refrain and ukulele by Johnny Marvin. A good dance record to buy.

20360—Sweetie Pie is quite tuneful and delightful rhythm. Take in the Sun, Hang Out the Moon is good time and melodious. Best we have heard of these selections. (Jan Garber and His Orchestra.)

20367—I'm Tellin' the Birds, Tellin' the Bees. George Olsen and His Music, with vocal trio in the refrain. Steppin' Around. Jan Garber and His Orchestra, with banjo solo by Harry Reiser, is a very desirable record.



## COLUMBIA FOX TROTS

- 816-D—That's My Girl. Vocal chorus by Ralph Bennett. Don't Take That Black Bottom Away. Two excellent recordings by The Seven Aces.
- 772-D—Give Me a Ukulele. Just a Bird's-Eye View of My Old Kentucky Home. Both are with vocal refrains by Keller Sisters and Lynch. The Ipana Troubadors certainly play these in fine style.
- 802-D—Clap Yo' Hands, with chorus by "The Crooners" and Do-Do-Do, are different than the ordinary fox trots and will be especially enjoyed by many. Both selections are from "Oh, Kay!"
- 811-D—I'd Love to Call You My Sweetheart and There's a Little White House, by The Radiolites, are splendid dance music, and the vocal refrain by Charles Kaley adds to the attractiveness.
- 803-D—Fire! and We'll Have a Kingdom, by Harry Reiser's Orchestra, are both in "snappy" dance time. In the first, Tom Stacks sings the refrain. The second is from "The Wild Rose," with refrain by Gladys Rice and Tom Stacks. A good record.

## EDISON VOCAL

- 51844—Elsie Shultz-En-Heim. For No Good Reason at All. (Billy Jones, orchestra accompaniment.) Two good comics as only this artist can sing them.
- 51865—Calling Me Home. I Want to be Known as Susie's "Feller." (Frank Braidwood). Two songs which many would enjoy.
- 51861—I'd Love to Meet That Old Sweetheart of Mine. (James Doherty). We Will Meet at the End of the Trail. (Walter Scanlon.) I do not particularly like these songs, but the artists sing them beautifully and the accompaniment is very good.
- 51871—Rock All Our Babies to Sleep. A Boy's Best Friend is His Mother. (Bud Thompson.) Two good selections sung in excellent voice. The first is a "corking" comic.

## EDISON FOX TROTS

- 51872—Lonely Acres (Green Bros. Novelty Band). Stars are the Windows of Heaven (B. A. Rolfe and His Palais D'or Orchestra). Catchy xylophone solo in the first and lovely cornet solo in the second.
- 51860—Pretty Cinderella. Sweet Thing. Refrains by Arthur Hall. (Golden Gate Orchestra.) Just fox trots of good rhythm but not melodious.
- 51873—Just a Little Longer. Son of the Sheik. (Clyde Doerr and His Orchestra.) Two wonderful recordings. Melody and rhythm perfect.
- 51855—I'd Love to Call You My Sweetheart. Just One More Kiss. (Don Voorhees and His Earl Carroll's "Vanities" Orchestra.) Vocal refrains by Harold Lambert. Good rhythm, but not loud or distinctive although very tuneful the vocal refrains are excellent.
- 51862—All Alone Monday from "The Ramblers." (Golden Gate Orchestra). Little White House from "Honeymoon Lane." (Duke Yellman and His Orchestra.) The vocal refrain of each is sung by Arthur Fields.

## OTHER RECORDS

- Okeh 8418—Down Yonder Blues. Heavy Burden Blues. Two songs by Margaret Johnson, Contralto, that are all right for all who enjoy "blues," the voice is excellent.
- Okey 40704—I'm On My Way Home and The Little White House are both very popular songs. Vocal and instrumental novelty by Johnny Marvin and Murray Kellner. The second is from "Honeymoon Lane." This record is the best I have heard of these artists.
- Okeh 40713—By the Side of the Omelette Sea. Billy Jones. Everybody's Got a Girl But Me. Ernest Hare. Two very ordinary songs, piano and guitar accompaniment, but the voices are excellent.

## SPIRITUALS

- Okeh 8413—Paul and Silas in Jail. Death Might Be Your Santa Claus. (Rev. J. M. Gates, Sermon with singing.)
- Okeh 8400—I Couldn't Hear Nobody Pray. Standing in the Need of Prayer. Good voices, good harmony, but in the second the soprano is almost shrill. (Rigoletto Quartet of Morris Brown University. Piano accompaniment.)
- Okeh 8403—Four and Twenty Elders and I Prayed, I Prayed. (Rev. J. M. Gates, Sermon with singing.)

## MEXICAN-SPANISH

- Victor 78984—Cuatro Milpas. Morir Sonando. (Orquesta Internacional.) Two beautiful waltz numbers in which the guitar and mandolin are prominent.
- Victor 78950—El Beso del Soldado. Radio Caracas. (Orquesta Internacional.) The first is a strong, dashing character recorded loud and clear. The reverse side is a good companion, brilliant and tuneful.
- Victor 78982—Los Tres Colores. Conchita. (Band Internacional.)

## ITALIAN

- Columbia 14255—Valzer Serenata. Mia Dolce Sperne. (Sestetto Moderno). The two selections are very tuneful throughout.

## SWEDISH

- Columbia 26044—Laplandsvalsen. Sjomansliv. (Frya Glada Gossar). The first is a charming melody with a vocal chorus, the second is equally good but quite a different style and also has a vocal refrain.

## RUSSIAN

- Columbia 20091—Druznyje bratia. Derevenskaya. (Whistling Solo. Z. Akompan. orchestra accompaniment.) Both are brilliant with excellent rhythm.

## FOREIGN RECORDS

By Ferdinand Schneider.

- Foreign recordings of special merit and of general interest.
- Columbia 30002F (Holland Dutch) K Will U, O God. Psalm 118. Dats Heeven Fegen, Psalm 134. Mixed quartet with organ. Sung artistically in a solemn manner.
- Columbia 55067F, 12in. (German)—Grossmutterchen. Grossvaterchen. Fine songs for grandmother and grandfather. Duet with chimes, violin and cello. Voices and instruments in wonderful harmony.

Columbia 55051F, 12in. (German)—Die fescche Veszpremerin Polka. Ein Traum der Liebe, Waltz. The band plays these old time dances very animating and tonefully. Clear and loud recording. (Mullers Banater Kapelle.)

Columbia 18163F (Polish)—Edzia, Polka. Zawierucha, Mazurka. Two typical Polish dances played in a vigorous slavic style. (Orkiestra Braci Kipkowskich). A worth while record.

Columbia 20089F (Russian)—Poshli dieoki v Don Kupatsia. Echty dolia, moya dolia. The first number is a lively song, the other of a dramatic nature.

Odeon 23074 (Serbian)—Tiha noci, moje zlato spara. Twzno vetar. Very good. Solo by Sava Milosaoljevic.

Columbia 84F—Sefcooska, Polka. Na Adriatski Brehul. Valcik. (Columbia Instrumental Trio.)

Okeh 17311—Baruska, Polka. Hrbitor, Valse. Concertina duet with xylophone.

Odeon 17312—Nesem Vam noviny. Narodil se Kristus Pan. Sacred song with band. Good.

## Finnish

Columbia 3035F—Unenn Akya Valssi. Eveliina, Polka. Accordion solos finely played.

## Holland Dutch

Columbia 30001F—Als de Paaschkloken Luiden. De Groote Maaier. Popular songs.

## Hungarian

Odeon 12135—Sarika, Szentem Kondor. Futo bolond. Bodrogi. Hungarian Gypsy orchestra.

Odeon 12136—Minden bokornak van Piros. Akinek az inje gyoles. Gypsy orchestra.

## Lithuanian

Victor 78992—Grazios mergos. Miela sirdzial. Choir with duet and piano. Very fine record.

## Polish

Columbia 18161F—Natalia, Polka. Marja, Walc. Characteristic national dances. Orchestra. (Orkiestra Braci Kipkoroskich). Very good.

Okeh 11293—Barbara, Polka. Golambek, Walc. Concertina duet with xylophone.

Columbia 18168F—Eleonorka, Polka. Dobry jest, Oberek. Dombrowskiego Trio. Good.

Okeh 11294—Piesni z lat Dzicinnycel. List do matki. Tenor solos (Jesof Kallimi). Very fine clear voice.

## Roumanian

Odeon 13082—Sa Traiasca Mama Mea. Co La Banat. Played by Roumanian Dance orchestra. A primitive native type of music, played well.

Odeon 13083—Biblica. Popular song. Sita Rapita De Terente. Comic. Good.

## German Vocal

Victor 78988—Trudy. Oh Marie. Tenor solos with orchestra (Ivan Frank).

Odeon 10425—Sch hab mein Herz in Heidelberg verloren. Sm Rolandsbogen. Tenor solos with orchestra. Two love songs. Excellent performance (Bernhard Botel).

Columbia 5121F—Beim Holderstrauch. Fruh morgens wenn die Hahne Krahen. Fine quartet singing. (Heidelberg Quartet.)



Odeon 10424—Das Volk am Rhein. Monneleben am Rhein. (Kunster Vokal Quartet.)

Columbia 55055F, 12 in.—Hoch unsere Trudy. Schroabishches Liederpotpourri. A song for Trudy of channel fame and her best one in this issue. The Lieders are also well sung in marching style. The band plays excellently. Germans should not miss this record.

Columbia 5120F—Gruss ans Oberinntal. Bayern March. A good Yodler piece. (Isartaler Yodlergruppe.) Very fine record.

#### German Instrumental

Columbia 55052F, 12in.—Batschkaer Madln, Waltz. Freundschafts, Polka. (Fernbach's Batschkaer Kapelle.)

Okeh 104—Sm Grunewald ist Holzauktion. Paloma Walzer. Concertina duet with xylophone.

#### German Swiss

Odeon 10423—Der Sennen Abschied, Walzer. Heinkehr ins Toggenburg, Walzer. Harmonika, clarinette, and trumpet. Excellent record.

#### Russian

Columbia 20090F—Pod vetcher oseniu nenastuoy. Marusia Otravilas. Tenor solos with orchestra (D. Medoff).

#### Serbian

Odeon 23075—Deka se culo, videlo. Devet godina minulo. Solos by Teodora Arsenovic. Very well sung.

Odeon 23076—Mene svako poznaje. Sunce jarko, jutrona Kad se rodi. Tenor solos with chorus (Milan Tomic)

#### Slovak

Victor 78977—Vianocna Pastierska Hra, Part I and II. Slovak sketch. Oral mixed chorus.

Okeh 18060—Ked' som ision. Y torn Klastore. Tenor solos (Andrey A. Gellert.).

#### Slovenian.

Columbia 25055F—Vigred Se Poverne. Oj Doberdob. Male quartet. Sung in fine style.

#### Swedish

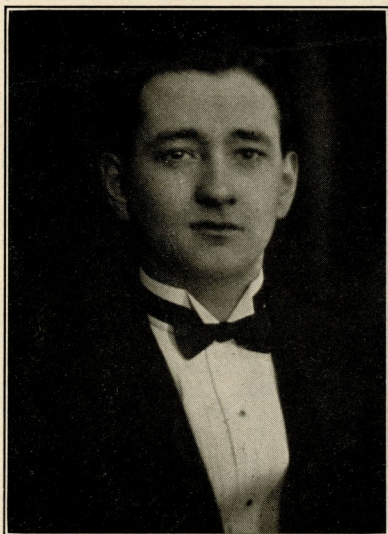
Odeon 19201—Kalle Blom. Batsman Nock. Tenor solos with accordian. (Herbert Landgren).

#### Ukrainian

Columbia 27077F—Piszla maty na hranycin. Sysia rodysia. Comic songs (Erogen Zukowsky).

Columbia 70003F, 12in.—Oteza Nasz. Wiruju. Religious songs. Baritone solos with orchestration. Fine clear voice. Very good.

## Irish Records



SEAMUS O'DOHERTY  
Exclusive Columbia Artist

Seamus O'Doherty, the Irish tenor was born in Belfast, Ireland. At a very early age he attracted attention as a singer. At the age of seven he was Soprano soloist in St. Joseph's choir, Belfast and his voice of singular clearness and brilliancy made him a popular favorite.

As the years progressed, the boy's interest in music increased and at sixteen, finding his voice developing into a tenor, he commenced to study voice production under the tutelage of Henry J. Wallis, a noted Irish teacher.

For a number of years he worked industriously on airs by the great masters and made his debut in Belfast at the age of nineteen.

His repertoire includes songs by Handel, Mozart, Beethoven, Schubert, etc., as well as a unique collection of Irish folk songs.

He is perhaps the only Irish concert artist who sings in his native language—Gaelic.

Coming to America a few years ago, he became a favorite of Irish audiences and the Columbia Phonograph Company signed him on an exclusive contract.

With the assistance of Miss Josephine Smith, who has arranged many Irish airs, Mr. O'Doherty has successfully introduced many hitherto unfamiliar folk songs including "The Jug of Punch," "The Maid of the Sweet Brown Knowe," "The Cuckoo's Call," "Haste to the Wedding," etc.

He is one of the youngest recording tenors in the world.

The notable releases of Irish records by the leading companies are headed this month by Seamus O'Doherty's recording of Una Bhan and Eibhlin Aurin (Gaelic Folk Songs) for Columbia, No. 33116-F, D10, price 75c. These folk songs are described in the article on Traditional Irish Music by Josephine Smith in last month's issue. But beyond their racial significance, they have a remarkable appeal for every one. Una Bhan is surely one of the loveliest folk songs ever recorded, and Mr. O'Doherty sings it in an indescribably beautiful fashion, with all the natural simplicity and grace of the native folk singer. He possesses as fine a voice as can be imagined and wisely avoids forcing or exaggerating his effects. Lovers of simpleness and folk music should not miss hearing this outstanding recording.

The other Irish records this month are also of exceptional quality with but very few exceptions. I should mention from the Victor list, the following: 79059, Billy Taylor's Fancy and The Portlaw Reel by Liam Walsh (Irish Pipes) recorded in Europe; 79064, Hills of Donegal and The Darlin' Girl from Clare by George O'Brien, tenor; 79015, Kitty's Favorite and Why She Couldn't Drink Her Tea by John Griffin, flute, singing and lilt; 79012, Mullaney Favorite Reel and Four Courts of Dublin by Mullaney and Stack, violin and bagpipe.

The leading Columbia Irish releases are 33134-F, Boil the Kettle Early, and Ships A Sailing by Dan Sullivan's Shamrock Band; 33133-F, Mora Thasha and Moriarity by Shaun O'Nolan; 33128-F, Rocks of Bawn and Do You Want Your Old Lobby Washed Down by Frank Quinn; 33127-F, Gap in the Hedge and Let Erin Remember the Days of Old by George O'Brien.

PATRICK C.

### THE PHONOGRAPH SOCIETY MOVEMENT

Enthusiasts, interested in the rapidly-growing Phonograph Society Movement, may write to the Editorial Department, PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass., for advice and assistance in the formation and maintenance of societies, and the preparation of programs.

Arrangements may be made to obtain demonstration records as a loan from the leading recording companies who have assured us their heartiest co-operation.

On pages 224 to 227 of this issue are printed the reports of the activities and plans of the Societies already established. The work they are doing is of inestimable value to the cause of fine recorded music.

Can your community afford to be without a Phonograph Society? There are undoubtedly many enthusiasts in your neighborhood who would be glad to join the movement.

Write in to us for information and assistance.



# Bedrich Smetana and Recorded Works

By Dr. Jar. E. S. Vojan (Chicaĝo)

**B**EDRICH (Frederick) Smetana, the founder of the modern Bohemian (Czech) music, was born at Litomyshl in eastern Bohemia on the 2nd of March, 1824. He made such rapid progress in his piano studies that at the age of six he appeared in public as pianist. But later he was not able for a long time to overcome his father's opposition to a musician's career. Finally he succeeded and came to Prague in October, 1843. He went to Proksch, the famous piano teacher and pedagogue, and soon became one of the greatest Bohemian piano virtuosos of all times. For a short time, he studied also at Weimar with Liszt who was his sincere friend till Smetana's death. In 1856 he accepted Alexander Dreyschock's suggestion to go as conductor of the Philharmonic Society to Gothenburg in Sweden, where he remained till 1861. Here he wrote his first symphonic poems, "Hakon Jarl," "Richard III" and "Wallenstein's Camp."

The opening of the Interim Theater in Prague induced Smetana's return to the capital of Bohemia. This theater being a preparation for the present great Bohemian National Theater, he felt in his inmost heart that he was the only man could become a founder of the modern Bohemian music. He obeyed the voice of the genius of his nation and came to fulfill his great mission.

Smetana was a wizard and a hero in one person.

A wizard,—because he created the modern Bohemian music without any predecessors and put it at once on the level of the most modern music of his time. In the days he studied with Liszt at Weimar, Prague was still under the spell of Mozart whose epigon Tomashek was an absolute ruler in the musical life of Prague, and later Verdi and Meyerbeer became idols of Prague musicians. Smetana found the way how to connect Beethoven and Wagner with the character of the music of his nation, and so arose his absolutely original style which is a confluence of modernism and the spirit of the Bohemian folk music. He did not use any folk songs in his works, but he wrote his own original music so perfectly in the spirit of the folk music that his operas, symphonic poems, etc., are immensely dear to every Bohemian heart. His works are the Bohemian music par excellence. He gained his victory only after a long and tragic struggle. Smetana's opponents asserted that the progressive ideas of the world's music were incompatible with the national idea,—but Smetana proved the contrary. And so he wrote his operas and many other works which after half a century are as fresh and brilliant as if they had been written yesterday. They reached, as the works of all epoch-makers, far into the future, and until today they are unsurpassed and of unrivaled popularity in Czechoslovakia.

A hero,—because many of his most beautiful works, full of grace and brilliancy, were written in complete deafness, in a state much worse than that in which Beethoven had written. For years a mysterious affection of his ears brought this ever-increasing malady in its train. No expert could explain the pathological basis of this affliction, which was aggravated by the nervous strain of the long fight with his malignant enemies. On October 20, 1874, Smetana entirely lost the sense of hearing. He was stone-deaf, nor did he ever hear again. Yet he wrote without interruption. It was his desire that Bohemia should be glorified in his art, that he should shed lustre upon the music of his land and hold up before the entire world the glories of its history and the strength and power of its race. Smetana describes his own tragedy in a letter of December 11, 1881, in the following pathetic words: "The loud buzzing and roaring in my head, as though I were standing under a great waterfall, continues day and night without interruption. When I compose, the buzzing is noisier. I hear absolutely nothing, not even my own voice. Conversation with me is impossible. I hear my own piano playing only in fancy, not in reality." When you hear Smetana's beautiful poem "Vltava" (Moldau),—till now its best record is the Polydor record, conducted by Leo Blech,—remember that there is the following note on the last page of the manuscript: "Being entirely deaf."

Yet Smetana was destined to endure a trial worse than that which he had made up his mind to bear with patient courage. In 1882 the great master began to show symptoms of mental instability. He was attacked by hideous delusions, his wonderful memory failed him. On April 22, 1884, he was brought into the asylum for the insane in Prague, and there he died in utter eclipse of mind, on May 12, 1884. His funeral was a royal one, the entire nation grieved for the dead master, and Liszt, when he heard of the death of his friend, said: "He was a genius."

Smetana composed eight operas: "Branibori v Cechách" (The Brandenburgers in Bohemia, first performance January 5, 1866), "Prodaná nevěsta" (The Bartered Bride, May 30, 1866), "Dalibor" (name of a knight from the end of the 15th century, hero of a folk legend,—first performance May 16, 1868), "Dve vdovy" (Two Widows, March 27, 1874), "Hubicka" (The Kiss, Nov. 7, 1876), "Tajemství" (The Secret, Sept. 18, 1878)—all these first performances at the Interim Theater, the following two at the National Theater in Prague), "Libuse" (the daughter of the mythical ruler Krok, after whose death she reigned over the Bohemians,—a festival opera, the climax of Smetana's dramatic music, first performance at the opening of the National



Theater, June 11, 1881), and "Certova stena" (The Devil's Wall, a folk legend from the 13th century,—October 29, 1882). The comic operas "The Kiss" and "The Secret," just as charming as "The Bartered Bride," and the romantic opera "The Devil's Wall" were written in total deafness. It is a most deplorable fact that only one of these immortal works is given in this country. "The Bartered Bride" had its première at the Metropolitan Opera House in New York on February 19, 1909; on April 17, it was given by the same company in Chicago; the title role was sung by the great Bohemian soprano Miss Emmy Destinn. "The New York Herald" wrote on February 20: "Smetana has been called the Bohemian Mozart, which is very apt, for this music is classic in its gayety and its light-hearted charm. It is simply melody from beginning to end." The overture is played by every symphonic orchestra in this country. Nevertheless,—our opera managements are giving rather Italian or French operas of the second and third rank than Smetana's works of the first rank.

The greatest gift of Smetana to his nation was the cycle of six symphonic poems "Ma Vlast" (My Country). The first poem of this grandiose conception, "Vysehrad," celebrates the proud rock of this name in Prague, the seat of the first Bohemian rulers. The harp of a national bard opens the poem which sings the glory of the Bohemian nation, the loss of independence and the firm belief in the new rising of nation's liberty. The second poem "Vltava" (usually given here in German translation "Moldau") depicts the river Vltava from its sources in the Bohemian frontier forest Sumava, through dense woods (the hunt) and beautiful lowlands (the wedding cortège), around the picturesque ruins of castles (the night dance of water-nymphs, one of the most charming musical descriptions ever written), through the St. John's Rapids to the majestic Vysehrad in Prague. The third poem "Sarka" leads us in the national myths. The Bohemian Amazons are at war with the Prince of Vysehrad. Their leader, the beautiful Sarka, deceives the brave warrior Ctirad, and all his soldiers are killed. The fourth poem "Z ceskych luhu a haju" (From Bohemia's Meadows and Forests), is a delightful idyl, congenial in mood to Beethoven's Pastoral Symphony. The fifth poem, "Tabor," celebrates the most magnificent section of the Bohemian history, the Hussite wars. The last poem, "Blaník," is the credo of the composer. Blaník is a hill in southern Bohemia, in which an army of knights is sleeping to come to help when Bohemia will be in the greatest danger. Smetana closes the cycle with the prophecy of the resurrection of the independence of Bohemia,—which was fulfilled on October 28, 1918.

From other Smetana works the String Quartet in E minor "Z mého života" (From my life) must be mentioned. This gem of modern chamber music depicts the entire life of the composer: the first movement—his youth and dreams, the second—his travels, his evenings in aristocratic circles, the third—his love for his first wife whom

he had lost too early, the fourth—his efforts to find the right way for the Bohemian music and his tragedy (a high note of the first violin marks here the persistent shrill chord which whistled in his ear and was a signal of his deafness). The Trio C minor was written to the memory of his very talented daughter who died in the age of 5 years.

Smetana wrote many splendid piano compositions, especially "The Bohemian Dances," many Polkas, concert pieces (At the Sea Shore, etc.); male choruses, especially "Veno" (The Dedication), "Rolnická" (Farmer's Song), etc.; songs ("Vecerní písne," Evening Songs); smaller orchestral works (for instance a pompous Shakespeare March, written for Shakespeare Festival in Prague, April, 1864); duo for violin and piano "Z domoviny" (From My Home), etc.

As to the general character of the Bohemian music, the following remarks of Dr. Zdenek Nejedly, professor at the Bohemian University of Prague, will give us the best explanation: "Czech or Bohemian music, like Czech civilization as a whole, always belonged to the civilization of the western Europe. The Czechs, the most western of the Slavs and jutting far out from the Slav world into that of the West, lived from the beginnings of their historical period (900 A.D.) as a Western people, and therefore there was never anything exotic in the Bohemian music as it was the case with the Russians or the other Eastern Slav peoples. Consequently the greatest Czech composer, Bedrich Smetana, could not consider that his genius lay in the service of the romantic desire for exoticism, because this was precluded, not only by his own artistic sense, but also by the very character of Czech music.

Owing to the well-known natural gift of the Czechs for music, a faculty which was once a byword in Europe, the cultivation of music was developed to a remarkable extent in Bohemia. In the 18th century and the beginning of the 19th century Bohemia re-echoed with the music of that time. The best proof of this is afforded by certain facts from the history of world music: it was in Bohemia that Haydn, as conductor of a nobleman's private orchestra, composed of Czech musicians, wrote his first symphony; it was in Bohemia as opposed to Vienna that Mozart found so much understanding for his art that the motifs of his "Marriage of Figaro" entered into the flesh and blood, as it were, of the Czech people and passed into its national song; also dedicated to Prague, by way of thanks for his welcome, his greatest work, "Don Giovanni," and again it was in Prague that was founded in 1811 the first conservatoire in Central Europe which long provided all the theatre and concert orchestras with capable instrumentalists. Finally it is worth mentioning that in his book on Beethoven, Richard Wagner described how he was touched when on one occasion he saw Czech "sumari" (peasant musicians) playing in the open country Beethoven's Septuor, not for gain, but merely for their own pleasure. Such was the Czech musical world from which Frederick Smetana arose and such, in consequence, was the nature of his art."



## SMETANA'S WORKS OBTAINABLE ON RECORDS

Operas: "The Bartered Bride."

Overture: Royal Albert Hall Orch., Eugene Goossens, Gramophone D 643.

Berlin State Opera, Leo Blech, Polydor 62455.

Dresden State Opera, Fritz Busch, Polydor 65861.

Act I: Marie's Air—(Bohemian), Kamilla Unger, Gram. 273013.

Marie and Jenik—(B.) K. Unger and Otokar Marák, Gram. 74003.

Kecal's Entrance—(B.) Emil Pollert, Gram. 272032.

Terzett—(B.) Klán, Pollert, Sir, Victor 16208.

Polka and Furiant Dances—Prague Nat. Th. Gram. 270724-25.

Odeon Symph. Orch., Ed. Moericke, Odeon 89017.

State Opera Berlin, Blech, Polydor 65840.

Polka, arr. for Violin by Ondricek—Milan Lusk, Columbia E 4036.

Finale—(B.) Prague Nat. Th. Chorus, Gram. 274514.

Act II: Brindisi—(B.) Prague Nat. Th. Chorus, Gram. 274504.

Jenik and Marie—Bohumil Pták and Hanna Foerster, Victor 63622.

Kecal's Air—(Boh.) Emil Pollert, Gram. 272031.

(Boh.) Emil Pollert, Columbia E 267.

(German) Peter Lordmann, Polydor 13346.

Kecal and Jenik—(Boh.) Kliment and Marák, Columbia E 267.

(German) Bohnen and Hutt, Polydor 85314.

Jenik's Air—(Boh.) Otokar Marák, Gram. 072015.

(German) Hermann Jadowker, Polydor 70513.

(German) Robert Hutt, Polydor 62512.

(German.) Otto Mácha, Polydor 19108.

Act III: Skocná Dance—Prague Nat. Th., Gram. 270723.

Sextett—(Boh.) Klán, Felden, Kubát, Sir, Viktorin, Polak, Gram. 074000.

Sextett—Prague Nat. Th. Orch., Gram. 270722.

Marie's Air—(Boh.) Emmy Destinn, Gram. 073006.

Jenik's Air—(Boh.) Otokar Marák, Gram. 272271.

"DALIBOR"

Milada's Air—(Boh.) Emmy Destinn, Gram. 73309.

King Vladislav's Air—(Boh.) Emil Burián, Gram. V. 4—102558.

Dalibor's Airs—(Boh.) Karel Burián, Gram. 2-72214 and 15.

(Boh.) Fr. Pácal, Gram. V. 2—102878 and 79.

Jailkeeper's Air—(Boh.) Emil Pollert, Victor 16209.

Armourers Chorus—(Boh.) Prague Nat. Th., Gram. 274503.

"THE KISS"

Overture—Prague Nat. Th. Orch., Gram. 070519 and 20.

Vendulka and Lukás—(Boh.) Málka Bobek and Otokar Marák, Gram. 74164.

Vendulka's Cradle Song—(Boh.) Emmy Destinn, Gram. 073007.

(German) Emmy Destinn, Victor 6087.

Lukás's Song—(Boh.) Otokar Marák, Gram. 2-72233.

Lukás's Air—(Boh.) Otokar Marák, Victor 16204.

(Boh.) Fr. Pácal, Gram. V. 4—102658.

Terzett—(Boh.) Klán, Kubát, Pollert, Victor 16634.

Lukás and Tómes—(Boh.) Marák and Sir, Columbia E 269.

Barca's Air—(Boh.) Kamilla Unger, Gram. 273012.

"TWO WIDOWS."

Ladislav's Air—(Boh.) Otokar Marák, Gram. 2—72232.

(Boh.) Otokar Marák, Victor 16625.

Entreact—Prague Nat. Th., Gram. 270736.

"THE SECRET"

Vitek's Air—(Boh.), Otokar Marák, Gram. 2—72105.

"LIBUSE"

Overture—Odeon Symph. Orch., Dr. Weissman, Odeon 89016.

Premysl's Air—(Boh.), Bohumil Benoni, Victor 16204.

Entreact—Prague Nat. Th., Gram. 270737.

"THE DEVIL'S WALL"

Jarek's Air—(Boh.) Otokar Marák, Gram. 2—72009.

SYMPHONIC POEM "Vltava"—Odeon Orch., Dr. Weissmann, Odeon

89014 and 15.

State Opera Berlin, Leo Blech, Polydor 040922, 23 and 24.

State Opera Berlin, Leo Blech, B 20414, 15 and 16.

QUARTET E MINOR—London String Quartet, 1 and 2 movement,

Vocalion 38001.

3 and 4 movement, Vocalion 38003.

Flonzaley Quartet, 2nd movement, Victor 6449.

"FROM MY HOME," violin and piano—Fritz Kreisler, Victor 6188.

Josef Fuchs, Homokord 74172.

TRIO C MINOR—Pozniak Trio, 2nd movement, Polydor B 29047.

"VENO", Male Chorus—Prague National Theatre, Gram. 274507.

Chicago Boh. Workingmen Singing Society, Columbia 50011—F.

EVENING SONGS

"Nekamenujte proroky" (Boh.)—Fr. Pangrác, Victor 73004.

"Z svých písní trun ti udělám" (Boh.)—Otokar Marák, Gram.

2—72229.

## Book Reviews

by Richard G. Appel

"EMILE BERLINER; MAKER OF THE MICROPHONE" by Frederick William Wile (The Bobbs-Merrill Company).

Mr. Wile has performed a notable service to humanity in portraying the life stories of one of its great benefactors. If the phonograph has contributed more to the spread of human culture than anything since the invention of the printing press, as is strongly maintained by some, it is surely high time to review the steps in its invention and the distinguished personalities concerned therewith.

We are so accustomed to the abstractions of "big business" and "Industry" that we are apt to overlook the personal element in their upbuilding. It has remained, indeed, for the greatest Indian thinker of our day to proclaim the view that there are just as great heroes and heroines living today as lived in the golden days of Greece and Rome.

When the hero of a book is revealed as a benefactor in so many different ways it not only restores our belief in humanity but it distinctly ennobles it.

A mere reference to the fact that Berliner in addition to his inventive career has led in the movement for the pasteurization of milk with the results of reducing infant mortality from gastro-intestinal troubles in the District of Columbia from about 30 to less than 1¼ percent shows his ideals of service.

That a poor boy who finished his academic education in Germany at the age of fourteen could come to America and by his own efforts in a few years "transform the habits of communication of all mankind" is indeed remarkable.

The first date in the evolution of the phonograph is 1876 when Alexander Graham Bell was granted "the most valuable single patent ever issued" for his telephone. In just a bit over a year Berliner filed his own caveat or description of his invention which was to perfect the telephone and prepare

the way for the phonograph or talking machine. Another name must be mentioned here for about the same time Thomas A Edison was experimenting and two weeks after Berliner filed his caveat describing the microphone, Edison filed a patent application. In October of 1877 Berliner filed his application for a patent for his invention of the continuous current transformer—one of the two fundamentals of the telephone industry. The patent for this was issued Jan. 15, 1878 but owing to opposition the patent for the microphone, the other fundamental, was not issued until Nov. 17, 1891.

Meanwhile Berliner became identified with the Bell Telephone Company performing valuable services.

In 1877 Edison conceived the idea of reproducing sound and transmitting it over the Bell telephones using a paper record. Later he substituted tinfoil for the paper and the tinfoil cylinder phonograph was exhibited all over the world. Meanwhile at the Volta laboratory in Washington, established by Bell from the Volta prize, a gift of the French government, wax was substituted for tinfoil and in the fall of 1887 was first exhibited the Bell-Painter "graphophone." About the same time Berliner was granted a patent for a "gramophone" a term he coined which made the record horizontally in a flat disc. Eventually he accomplished a photo-engraving process of producing a permanent zinc record of "etching the human voice" as he said—and of substituting for wax hard rubber and next a compound based on shellac by means of which an indefinite number of duplicates might be pressed from the original zinc.

Mr. Berliner's inventions are innumerable and among the most recent are his "acoustic tiles" made of porous cement and as hard as stone but which have the resonance of wood when vibrated by a tuning fork. By the use of these tiles it is believed that churches and concert halls of all kinds can be made acoustically perfect.

In the words of William E. Brigham, the "story is of the melting pot, the product a wizard, whose career touching as it does almost every individual that goes to make civilized humanity, has remained too long unsung; the story of the indestructible 'lateral cut' disc record, by means of which we hear Caruso as in life and Galli-Curci sings to us in our own living room."



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## Too Late for Classification

### Reiser Resents Russian Ban—Retaliates

In retaliation for the recent ban on American jazz music in Russia, Harry Reiser, the well-known jazz musician and leader of the Cliequot Club Eskimos, Exclusive Columbia Phonograph Company artists, is today taking steps to forbid the importation of Russian toe dancers, Russian caviar, Russian sardines and Russian actors.

"If American jazz can corrupt the Bolshevik," says Reiser, "just think of the demoralizing effect of Russian caviar on Americans! Simply ruinous! So I am writing Congressman Bloom to see what can be done about it. On every hand we see Russian tea rooms, Russian actors, Russian ballet dancers, Russian whiskers, Russian sardines and what not. It is no more than right that we retaliate their barring American jazz records, a large quantity of which I make. And they're no worse than Russian vodka although I admit they have a strong kick in them."

## SPECIAL

By H. T. BARNETT, M.I.E.E.

**F**OLLOWING our aim to act as a clearing house for all things of interest and value to American phonograph enthusiasts, we have made arrangements with Captain Barnett to carry his valuable booklet on "Things Every Gramophone Owner Ought to Know" in stock, for the benefit of our readers who wish to obtain these helpful "Tips" without the long and troublesome process of sending to England.

The first one hundred copies will shortly be available and we advise that orders be placed early as there will undoubtedly be many to take advantage of this opportunity. The price of the booklet is twenty-five cents; postage five cents extra. Please address orders to the Business Department, Phonograph Publishing Company, 101 Milk Street, Boston, Mass.

So many readers have been written in for information for obtaining "Gramophone Tips", so rich in matters of interest and help to enthusiasts that we felt it was filling a long-felt need to make the latest edition easily procurable by our readers. The differences between instruments and records of various makes are noted; ingenious devices for the improvement of reproduction are given; and many technical points are covered in a clear and readable manner.

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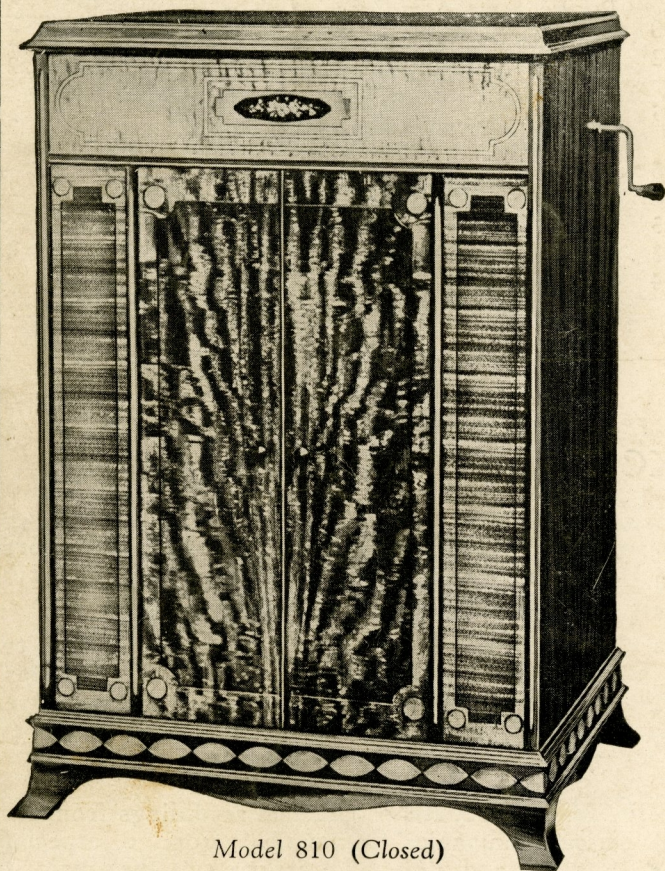
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